

# OUTER GATEWAYS



KENNETH GRANT

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The Typhonian Tradition discussed in this book matured and declined before even the monumental phase of the earliest civilizations. This is witnessed by fragments of magical and mystical lore once current in Egypt and the Far East. The Tradition lingered on and became corrupt with passing epochs and the gradual attrition of an ages-old lineage of Initiates. Harassment by warring factions seeking temporal power at the expense of intemporal space-transcending Knowledge stifled the spark and fouled the springs of the ancient Wisdom. It reappeared fitfully over the centuries in obscure alchemical writings in the West, and in Oriental occult tantras, and traces of it proved sufficient to permit of its powerful resurgence, one of the most remarkable phenomena of recent times.

The earlier themes of Grant's series of trilogies are here related, intensified and developed. The unearthly provenance of such disturbing messages as *The Necronomicon* is reaffirmed, leading to a cognate treatment of Crowley's reception of *The Book of the Law* and a re-interpretation of that book's implications in the light of the Typhonian Tradition. 'E.T.' phenomena are regarded as an opportunity for man to integrate with consciousness the ancient stellar influences. The volume concludes with a haunting transmission - *Wisdom of S'iba* - received in New Isis Lodge under circumstances outside usually accepted magical procedures, and subsequently translated into terrestrial language.

## The Author

Kenneth Grant is the head of several organizations which serve as channels for the Typhonian Tradition, about which he has written extensively and in depth. *Outer Gateways* is the first volume of his third trilogy now in progress. The first trilogy consists of *The Magical Revival*, *Aleister Crowley and the Hidden God*, and *Cults of the Shadow* (revised and re-issued, Skoob, 1991, 1992 & 1994), *Nightside of Eden* [revised & re-issued, Skoob, 1994] *Outside the Circles of Time* (forthcoming), and *Hecate's Fountain* (Skoob 1992) form the second trilogy.

Kenneth Grant is also the author of *Hidden Lore*, with Steffi Grant. (A small edition first issued in 1959/63 as the *Carfax Monographs* with original pen & ink drawings; re-set and published as a limited edition by Skoob, 1989, with ten colour plates); *Remembering Aleister Crowley* (Skoob 1991), and *Images & Oracles of Austin Osman Spare* (reprint forthcoming). In preparation: *Zos speaks: Encounters with Austin Osman Spare*. All these books are fully illustrated.

Grant has also co-edited and annotated the major magical writings of Aleister Crowley.

Dust jacket designed from drawings  
by Kenneth & Steffi Grant



# OUTER GATEWAYS

*Kenneth Grant*



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To the memory of  
RUDOLF FRIEDMANN

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I can tell you how to find those  
who will show you the secret gateway  
that leads inward only, and closes  
fast behind the neophyte for evermore.

H.P.Blavatsky

## Introduction



THE Typhonian Tradition matured and declined before even the monumental phase of the earliest civilizations. This is witnessed by fragments of magical and mystical lore once current in Egypt and the Far East. The Tradition lingered on and became corrupt with passing epochs and the gradual attrition of an ages-old lineage of initiates. Harassment by warring factions seeking temporal power at the expense of intemporal space-transcending Knowledge stifled the spark and fouled the springs of the ancient Wisdom. It reappeared fitfully over the centuries in obscure alchemical writings in the West, and in Oriental occult tantras, and traces of it proved sufficient to permit of its powerful resurgence, one of the most remarkable phenomena of recent times.

*Outer Gateways* is the first volume of a third *Typhonian Trilogy*. It culminates in the presentation of material that is comprehensive only in terms of the Tradition which I have endeavoured to outline in previous books. The material in question begins at chapter 13 (*Wisdom of S'iba*). It has been included in response to repeated requests for an example of the kind of transmission resulting from magical rituals performed in New Isis Lodge, some of which have been described in the previous volume. A word of caution is, perhaps, not out of place. Although a recently "received" text, and therefore a genuine qabalah, *Wisdom of S'iba* is not announcing a New Dispensation, or attempting to overthrow any particular systems of magick or esotericism. Nor is it claimed on its behalf that it contains a universally applicable *grimoire*. It is, purely and simply, a synthesization of emanations received under curious circumstances

outside normally accepted magical procedures, and subsequently translated into terrestrial language. It has been described as a Typhonian Tantra, but a more precise definition would identify it as a text of the Typhonian School fed by Ophidian Vibrations emanating from the Tunnels of Set. It contains at its core a metaphysic, a philosophy, and psychomagic formulae which, under special conditions, enable occultists working with the Typhonian Current to contact the sources from which it issued. Any trace of the influence of Aleister Crowley, Austin Osman Spare, Howard Phillips Lovecraft, and others which the reader may discern, are explained by the fact that the *Wisdom* issues from sources identical with those from which these writers drew, and Spare was personally involved in the initial activities of New Isis Lodge where S'lba emanations originally earthed in 1955 through 1962.

I should like therefore to acknowledge my indebtedness to these writers as also to those individuals (mentioned in the book) who have kindly allowed me to quote from their writings and from the numerous letters I have received during the course of the publication of these trilogies. I also wish to thank those who have given me illustrative material, which has been duly accredited.

*Kenneth Grant*

My observation of the Universe convinces me that there are beings of intelligence and power of a far higher quality than anything we can conceive of as human; that they are not necessarily based on the cerebral and nervous structures that we know, and that the one and only chance for mankind to advance as a whole is for individuals to make contact with such Beings.

*Aleister Crowley*



## The Primal Grimoire



A number of arcane texts claiming non-terrestrial provenance are of supreme significance in the sphere of creative occultism.<sup>1</sup> Perhaps the most mysterious and certainly the most sinister is the *Necronomicon*, the first mention of which appears in the fiction of the New England writer H.P.Lovecraft. Said to have been written by a mad Arab named Al Hazred, the *Necronomicon* actually exists on a plane accessible to those who, either consciously like Crowley, or unconsciously like Lovecraft, have succeeded in penetrating it. There are vague hints of the book's existence in the arcane literature of East and West; that is to say there have been oblique and guarded references to a grimoire containing instruction for establishing rapport with the denizens of other worlds, other dimensions, other spaces, with their congeries of bubbling globes and demonic luminaries beyond the stars.

Dr. John Dee, the 16th century magician, trafficked with alien entities and left a record of his transactions in the historic *Liber Logaeth*. Other occultists have left accounts of similar transactions. But it was H.P.Lovecraft (1890-1937) who crystallized in a single concept the strands of weirdness and wonder, horror and terror, that went into the making of these and yet more ancient records. He created an archetypal anomaly, the *Necronomicon*. The title means the Book of Dead Names, or Names of the Dead; dead, that is, to

<sup>1</sup>Of the more celebrated, ancient and modern, we may cite the *Stanzas of Dzyan*; the Enochian material received by Dee & Kelley; *Oahspe*; and *The Book of the Law (Liber AL)*, transmitted to Aleister Crowley; and others to be mentioned in due course.

earth-life but who exist in dimensions inaccessible to average mortals. Immaterial as the book is, it has led, inevitably, to far reaching controversy and it is no exaggeration to say that many of today's creative occultists have been influenced, not by the presence of the book but by its absence. It is in fact the concept of magical absence that has proved to be the matrix, the mother-void, of those mysterious contacts with alien entities that are today placed within the category of Ufology, the lore of unidentified flying - or floating - objects. The label is useful for two main reasons: it affirms the anonymity of the entities in question, it further affirms their association with the elements of air and of water which are the phenomenal symbols of space;<sup>2</sup> or, in metaphysical terms, with the Void, typified by the concept of Outer Space.

What is particularly significant is that Lovecraft first mentioned the Great Old Ones - the chief protagonists of the *Necronomicon* - in *The Call of Cthulhu*, a tale which initiated the Cthulhu myth cycle. This tale was written in 1926, the year in which Frater Achad<sup>3</sup> vibrated the Magical Word, *Allala*, which adds up to 93.<sup>4</sup> Cthulhu is described by Lovecraft as an octopoidal abnormality abiding in the deep, waiting to surface and possess the earth, which is a way of describing a lurker in Outer Space waiting to invade the terrestrial sphere. This is a macrocosmic interpretation. From a microcosmic standpoint Cthulhu lies dreaming in the ocean, the subconsciousness, awaiting certain astrological configurations that will both announce and facilitate its manifestation on earth, projected via the minds of its chosen votaries. These are necessarily 'few & secret'.<sup>5</sup>

The name Cthulhu, although assumed to be an imaginative appellation created by Lovecraft, bears very close resemblance to

<sup>2</sup> Whether flying or floating, space is implied because the element water was anciently identified with space, as witnessed by expressions such as the 'ocean of space'.

<sup>3</sup> Charles Stansfeld Jones (1886-1950). Aleister Crowley recognized him as the 'magical child' referred to in *Liber AL*. See my Typhonian Trilogies for numerous references to Jones.

<sup>4</sup> See *Outside the Circles of Time* (Grant). Allala means 'God (is) not Not'.

<sup>5</sup> A description, in *Liber AL*, of the votaries of the goddess Nuit who represents infinite or Outer Space.

Tutulu, a word that appeared in Crowley's *Liber 418*,<sup>6</sup> which antedated Lovecraft's tale by nearly two decades. Here again appears a connection with extraterrestrial entities, for *Liber 418*<sup>7</sup> is the book of the Aires or Zones beyond earth.

Ufology has now infiltrated the contemporary occult scene and the 'new' lore has lent to Orders such as the O.T.O., NIL, and ZKC,<sup>8</sup> orientations other than those which characterised them in the days of Blavatsky, Crowley, Spare, and others. In the present book these orientations will be examined in relation to areas of magical consciousness hitherto unexplored. We shall in fact approach the Gateways between which and humanity there exists a solution of continuity that may be transcended only by the magick of the Mauve Zone. This highly specialised form of occultism, first introduced in *Hecate's Fountain*<sup>9</sup> is related to a formula of dream control evolved by the present writer during the years 1955-1962, when New Isis Lodge<sup>10</sup> was founded for purposes of traffic with the Outer Ones. The efficacy of the formula will be demonstrated in the present volume which resumes the results of numerous magical workings and occult experiments.

A major facet of the formula is the rôle of animal symbolism which is herein shown to illuminate a gnosis more ancient even than that of the beast-masked deities of Egypt which veiled the mysteries of magical miscegenation. This gnosis, like its later Hebrew reflections, features the zootypes of a Force not only pre-human but altogether alien to the human life-cycle. The bestial symbolism masks in its primordial form the mystery of intercourse between non-humans and humanity. Ancient lore is replete with references to the subject.<sup>11</sup>

<sup>6</sup> See chapter 2

<sup>7</sup> Aiwass, whose other number is 93, is the Old One responsible for transmitting to Crowley in Cairo in 1904 the *Book of the Law*.

<sup>8</sup> The *Ordo Templi Orientis*, *New Isis Lodge*, and *Zos Kia Cultus*. See my trilogies for a full account of these occult orders and their rôle in the present age.

<sup>9</sup> Skoob Publishing, 1992.

<sup>10</sup> See *Aleister Crowley & the Hidden God* (Grant), chapter 10.

<sup>11</sup> See in particular, and for specifically Hebraic lore, A.E. Waite's *The Holy Kabbalah*.

More germane to our immediate concern, however, is a story by Lovecraft written for the celebrated illusionist Houdini,<sup>12</sup> which expresses the undercurrents of a situation not quite so simple as that which Waite and others have supposed. The fact appears to have been overlooked by contemporary researchers that Waite - of all authorities the most unlikely - is virtually alone in alluding, more than fleetingly, to mysteries which are now puzzling empirical scientists and occultists, alike. Arthur Machen, also, had more than an inkling of these matters (he was an intimate friend of Waite) and so did Austin Osman Spare. There is evidence that Spare's line of initiation can be traced through the New England Witch Covens;<sup>13</sup> it was therefore identical with the most ancient currents represented today by, among other arcane streams, the Lodge of the Black Eagle which uses formulae comparable with those of New Isis Lodge. The latter received via O.T.O. and Zos Kia Cultus the individual charismata of both.

The keys to the Outer Gateways, the modes of unsealing the Cells of Ser or the Tunnels of Tutulu repose in the Sovereign Sanctuary of the O.T.O., their use varying according to the levels of consciousness involved. The only way of acquiring these keys is, in a sense, by becoming them. This is to say, their acquisition depends upon the ability of the initiate to mould his astral consciousness in forms - frequently zoötypical - of the magical zone he intends to penetrate. Zos (Austin Spare) used mainly feline forms, Crowley on the other hand often utilised bird shapes such as the hawk and the ibis. The distinction is significant. The temples of the Egyptian cat goddess Bast were dedicated to the Moon and to the Meon (the Stars). The temples of the Horus hawk or falcon, to the Sun; those of the ibis-headed Thoth to Mercury. The magical formulae corresponding to these levels are, respectively, of the VIII<sup>o</sup>, the IX<sup>o</sup>, and of the VIII<sup>o</sup>,<sup>14</sup> but this analysis reveals but a single interpretation of such formulae. The solar attribution, via Horus, might for example with equal validity be referred to Mars, thereby changing to XI<sup>o</sup> the formula for Horus.

<sup>12</sup> *Imprisoned with the Pharaohs* (1924).

<sup>13</sup> See chapter 3.

<sup>14</sup> Cf. *Nightside of Eden* (Grant), pp.204-206.

A way of understanding the use of these keys is by examining their application to the mysteries of the *Book of the Law*, the Necronomicon myth-cycle and Zos Kia Cultus. It is my intention therefore to treat of these aspects before exploring other relevant matters.

## Tutulu



THE word Tutulu was heard by Crowley during an initiation into the Aethyr of Zaa<sup>1</sup> which he underwent in Algiers on November 24th, 1909. Its appearance in his vision of the 27th Aire suggests a perichoresis with the Necronomicon Current. It is probable that the word transcribed by H.P.Lovecraft as 'Cthulhu' is a variant form or corruption of Tutulu, in much the same way that Choronzon is a variant of Chozzar and Choronzain.

Crowley stated in *Liber 418* that Tutulu could not be translated. The reason for this statement is not clear because in the second Aethyr the word is translated without comment.

The number of Tutulu which is 66 is a number of the Great Work, and of Nu and Had conjoined. Had, being identical with the god Set, is the 'throne' or 'seat' of Isis whose name means precisely that. Nu-Had is therefore a form of Nu-Isis, and so also is Tutulu. 66 is the mystical number of the Qliphoth, the 'world of shells' which suggests the abode of the Deep Ones of which Cthulhu or Tutulu is supreme. 66 is also the number of the Angel At-Taum who revealed to Mani the Gnosis of the Double Current. Also and by a certain system of gematria, 66 is a number of Aiwaz.<sup>3</sup>

It should be noted that the litany contained in *Liber 418* which includes the 'untranslatable' word Tutulu is related to a formula of

<sup>1</sup> *The Vision & the Voice (Liber 418)*. The invocations of the outer spaces that form the basis of this singular grimoire were written down by Dr. Dee more than three centuries ago.

<sup>3</sup> I am indebted to Mr. André Cote for this equation.

Gomorrhah (XI<sup>o</sup>) which indicates the Backward Way and the Path associated with the Tuat, the subconsciousness.<sup>4</sup>

Why did Crowley declare Tutulu to be an untranslatable word? In the second Aethyr there appear the letters Tu fu tu lu which he translates as "Who Will Shall Attain". If this was an accurate translation, Tutulu would then read: "Who Shall Attain". This may be interpreted as confirmation of the promise of Cthulhu's long awaited resumption of the Throne of the Deep One, i.e., the Seat of Nu-Isis. The inclusion in Tutulu of 'fu', meaning Will,<sup>5</sup> may have decided Crowley against translating Tutulu because such a rendering could imply the use of the 93 Current by the Deep Ones in their bid for terrestrial supremacy.

In *Cults of the Shadow* I examined the point made by Frater Achad to the effect that Crowley had failed to utter a word.<sup>6</sup> It may be suggested, tentatively, that the word Tutulu which Crowley received in 1909 in connection with the 27th Aethyr is the Word of the Aeon of Horus, or Set.<sup>7</sup> A full analysis of the Word will appear in due course; here I merely draw attention to the fact that Lovecraft made Cthulhu the 'star' of his Mythos. The concept should therefore be examined somewhat closely.

The Depth (Cthulhu) is reflected in the Height (Yog-Sothoth), as Set is the shadow<sup>8</sup> of Horus. This point is significant for Lovecraft defines Yog-Sothoth as 'One in All, All in One', which happens to have been the motto chosen by Frater Achad when he assumed the Grade of 8<sup>o</sup>=3<sup>o</sup> (Master of the Temple) in the Order of the Silver Star.<sup>9</sup> Had Achad been aware of Lovecraft's work he would not have

<sup>4</sup> Cf. Tuatulu. This word = 67, the number of Zin, Atlantean form of Sin, the Moon, the Lunar Current.

<sup>5</sup> Will (Thelema) = 93. This is also the number of Aiwaz and of Love (Agapé), the mode of the Will's fulfilment.

<sup>6</sup> It is the function of a Magus to utter a Word or formula which contains the vibration(s) potent to awaken the Forces of the Aeon which the Magus represents.

<sup>7</sup> It should be understood that Horus and Set are interdependent counterparts. They cannot exist apart. This Double Current appears in the *Necronomicon* as Cthulhu-Yog-Sothoth.

<sup>8</sup> Note that CHAYOGA, the 'Yoga of the Shadow' has the value 93.

<sup>9</sup> The Silver Star or Argenteum Astrum (A.:A.:) is a name of the Great White Lodge. It consists of eleven grades, each denoted by an equation the factors of which add up to eleven, the number of the Qliphoth or Outer Ones. (See *Glossary, Qliphoth*).

failed to comment on the fact that this motto appeared later in Lovecraft's work in connection with the counterpart of Cthulhu. These facts are synchronicities, ordinarily inexplicable but perfectly logical in a context of an ongoing magical perichoresis involving Crowley, Jones, Lovecraft, and the present synthesizer of these elements.

Yog-Sothoth is the zenith of which Tutulu is the nadir. As solstitial points they are balanced by their equinoctial counterparts East and West, represented in the *Necronomicon* cycle by Hastur and Shub Niggurath. The full complex formulates the Great Cross which typifies the crossing over from matter to spirit. This is represented on the Tree of Life by Da'ath, and by Death in the Voodoo imagery of Baron Samedhi.<sup>10</sup>

The four letters of the Word of the Aeon, the Word given in *Liber 418* which Crowley supposed to be false, are *Ma Ka Sha Na*. *Ma* is Maat, whose element, air, symbolizes space; *Ka* is Kali, whose element, water, symbolizes blood; *Sha* is Shiva or Set, whose element, fire, symbolizes spirit; *Na* is Niggurath, whose element, earth, symbolizes matter. The word *Makhashanah* thus resumes the formula of Space-Time-Spirit-Matter.

The word Tutulu, which Crowley forbears to translate in one place, and, in another, renders as "Who (will) Shall Attain", contains the keys to Space-Time-Spirit-Matter. The twin 'ts' represent the Double Current, the Taus of the Double Wanded One.<sup>11</sup> The three Vaus (as *Ayin*) represent the qabalistic OOO, *Ain Soph Aur*, the mathematic cube root of zero algebraically glyphed as <sup>3</sup>√0.

In *Liber Trigrammaton*<sup>12</sup> the concept is expressed as "Nothing under its three forms".<sup>13</sup> Crowley pointed out in *Liber LII* that Zero, or ZRO,<sup>14</sup> is the magical essence of Matter. It was used (some

<sup>10</sup> Cf. *Samadhi*, which in Sanskrit signifies 'together with the Lord'. The Voodoo Samedhi as Lord of the Crossroads is one with Carrefour, Carfax, Carstairs, the stairs being the way up to Spirit or down to Matter.

<sup>11</sup> The twin Taus are explicit in the designation A.:A.:, two ones or eleven, 11.

<sup>12</sup> See *Magical & Philosophical Commentaries on the Book of the Law* [Crowley], pp.219-223.

<sup>13</sup> The value of OOO is 210, when *Ayin* = 70. It is the formula of absorption into the Void. Its reflex, 012, is the formula of Manifestation; the apparent and material projection of consciousness by the mechanism of duality.

<sup>14</sup> An Atlantean word meaning 'semen'.

say abused) by the sorcerers of Atlantis. The remaining letter of Tutulu, L, designates Maat-Matter, whose Aeon is adumbrated in *Liber L*.<sup>15</sup> Crowley admitted to not having heard correctly certain words during the transmission of *Liber L*, and it is probable that he misheard the word Tutulu. It may have been Kutulu, in which case it would be identical phonetically, but not qabalistically, with Cthulhu. The Schlangekraft recension of the *Necronomicon* (Introduction, p.xix) suggests a relationship between Kutulu and Cutha, or Kuru, the Sumerian underworld ocean. Thus, "Kutulu or Cutalu (Lovecraft's Cthulhu Sumerianized) would mean 'The Man of Kutu ... the Man of the Underworld', Satan or Shaitan, as he is known to the Yezidis (whom Crowley considered to be the remnants of the Sumerian Tradition)". Note the reference to the Yezidis whose power-zone on the Tree of Life is assumed to Yesod, the Foundation or Seat. The number of Yesod is the number of ZAA, the name of the Aethyr containing the word Tutulu. The number 9 relates to the Moon of the Tarot. It contains the symbolism of the Twin Pylons (TuTulu) and the zootypes of the Backward Way, the jackal or hyena. Both the Lunar and Bathyllic languages in which is written, according to Crowley, the litany containing Tutulu, are connected with the Moon and with the Sea, the abode of Cthulhu. Bathyllic is a language of the Deep Ones. It is related to the lunar language as is Chinese to Japanese; the characters are common to both but their interpretations differ. The sirens and nymphs denote the elements concerned; they are related to *The Moon* (Atu XVIII) via the path which, in its Tutulian reflex, becomes the tunnel of Qulielfi.<sup>16</sup> Zaa suggests a connection with the Aeon of Zain and with the Serpent, which, combined with the A.:A.: further suggests the 'Star and the Snake'.

Whatever the interpretation of Tutulu, or Kutulu, there can be little doubt that Cthulhu surfaced in the Aeon of Zaa and was 'heard' by Crowley two decades before Lovecraft wrote (in 1926) *The Call of Cthulhu* which was not published until 1928. These considerations do not preclude the possibility of earlier published records of the

<sup>15</sup> *The Book of the Law, Liber AL*, was originally entitled *Liber L*. See *The Equinox*, vol.I no.VII p.386.

<sup>16</sup> See *Nightside of Eden*, [Grant], ch. 19 (Part 2).

name, but they do affirm the 'objectivity' of the concept and its independence of Lovecraft's individual subjective range.

The most significant numbers connected with the name are 77 and 66. The former is the name of OZ, the title of Crowley's "new Manifesto of the O.T.O.", which related to the "rights of Man".<sup>17</sup> 66, on the other hand, denotes the 'world of shells', habitat of the Deep Ones. Oz comprises *Ayin* and *Zain*, the Eye of the Snake. Cthulhu is represented in the Lovecraft mythos as a sea-monster with a single eye winking balefully from a mass terminating in eight writhing tentacles. The tentacles typify the holding-power, the hold, hand or womb of the Mother-Force (*shakti*) in the waters of the Great Deep.<sup>18</sup>

The objects of attainment detailed in the Song of the Syrens (2nd Aethyr) are the Sword,<sup>19</sup> the Balances or Scales,<sup>20</sup> and the Crown. The latter symbolizes Cthulhu enthroned on Earth or, more precisely, beneath the Earth, for according to the Qabalists of Besqul "there are Thrones under ground".<sup>21</sup> Oz is a reflex of Zaa and therefore a glyph of Yesod, not only because its number is 9 but also because of its relationship to the Star of the A.:A.: (Z-AA), thus identifying that Star with the Star of the Yezidi,<sup>22</sup> which has its focus in the ninth power-zone.<sup>23</sup> The interrelationship of the concepts Tutulu, Cthulhu, Oz, Zaa, Yezid, AL, L, Nu-Isis, etc., demonstrates unequivocally the essential identity of the *Necronomicon* (555) and the Therionic (666) Currents. Oz as the Manifesto and Manifestation of Man are equated in the *Necronomicon* Gnosis: "The Power of Man is the Power of the Ancient Ones. And this is the Covenant".<sup>24</sup> One of the numbers of MAN is 91 which is also that of

<sup>17</sup> And, by implication, to the Rites of Manifestation, for Man is the Manifestation of Nuit in the Ma-ion. See Achad's 'Official & Unofficial Correspondence' for an elaboration of this thesis.

<sup>18</sup> Cthulhu's House, or Hold, in R'lyeh. (See *The Call of Cthulhu* - Lovecraft).

<sup>19</sup> *Zain* means a 'sword'.

<sup>20</sup> Libra, whose letter is 'L'. The scales suggest the squameous flesh of sea dwellers.

<sup>21</sup> See *Outside the Circles of Time*, initial quotation.

<sup>22</sup> YZDI=31=AL.

<sup>23</sup> This identifies the Star of the A.:A.: with the Star of the Yezidi denoted on the Tree of Life by the Sephira Yesod.

<sup>24</sup> *Necronomicon*, p.166, Schlangekraft edition.

API, the "goddess who giveth protection in the form of a hippopotamus",<sup>25</sup> a type of the sea-monster. 91 being two<sup>26</sup> less than 93 suggests that only by the conjunction of both (male and female) is the Ophidian Current transmitted. Another number of MAN, 741, is that of AMN, the 'Hidden God'.

The concept Man exists only in function of its opposite, or reflex Unman, the non-human principle which is hidden or latent in the heart of man<sup>27</sup> and which is the source of Man-ifestation.<sup>28</sup> Such equivalence demonstrates the identity of the two currents. Further proof of identity may be found in the nature of the Great Work, which comports the exaltation of the Daughter to the throne of the Mother<sup>29</sup> which is precisely the exaltation typified by Cthulhu's rising from the Deep.

The succession of the aeons is implicit in the symbolism of Maat whose glyph is the liquid L, hulu, emerging from or projected by Set or Set-hulu, a phonetic variation of Cthulhu. In this way alone may the mystic number of the Qliphoth, 66, be reconciled with the Great Work, for the World of Shells typifies the Dead, the Forces of Darkness (Nox) outside the Light of Consciousness (Lux) which have ultimately to be integrated with the consciousness of humanity,<sup>30</sup> in order to initiate the Aeon of Maat as adumbrated in *Liber AL*. The process is implicit in the word Makhshana - which is not, as Crowley supposed, another form of the Word of the Aeon, but the magical formula of Tutulu, Kutulu or Cthulhu, the Deep One.

<sup>25</sup> *Book of the Dead* (tr.Budge), p.421.

<sup>26</sup> Two=Beth=Both.

<sup>27</sup> "Every man and every woman is a star". (AL.L3).

<sup>28</sup> See note 17.

<sup>29</sup> This pertains to the Formula of Tetragrammaton which has been exhaustively treated in my trilogies. A simplified form of it is given in Crowley's *Magick*, p.160 (Grant-Symonds edition).

<sup>30</sup> The word 'human', or 'nooman' signifies 'of woman born'.

## The Unfamiliar Spirit Zos vel Thanatos



BAUDELAIRE suggested that extreme exacerbation of the senses may cause an ultimate refinement of feeling and vision leading to an adumbration of pure aesthesis. Rimbaud went further, and with a similar aim announced a formula of total derangement of the senses. Crowley later adopted this formula with diligence and Austin Osman Spare - or Zos vel Thanatos as he is known to initiates - was another aesthetic alchemist of this order.<sup>1</sup>

There is a certain state of consciousness characterized by a strange perichoresis in which the mundane senses, exalted and infused with the magically charged will, attract mysterious influences from Outside. The interaction of the elements of this world with those of that other universe known as the Meon<sup>2</sup> creates an ultradimensional reality to which the most sensitive artists (or magicians) alone are able creatively to respond.

Austin Spare demonstrated visually the value of reverberant nostalgias as a means of magical mimesis and dream control. Proust

<sup>1</sup> A contemporary exponent of this Current, Michael Bertiaux, describes in the papers of the Chorouzon Club the cosmic sorceries which produce the supreme synaesthesia to which Baudelaire and others aspired.

<sup>2</sup> Meon (MAON=166) in Arab myth was "The Throne of Bel in the Heavens". The word also signifies the vulva, which typifies, like the *vesica piscis*, the Gateway - in this case the gate of ingress for alien forces. Its number, 166, denotes *Caligo maxima*, the deepest darkness (of Outer Space). The Beth-Baai-Meon, according to Inman, was "a temple of lascivious rites", which suggests the formula of Agapé (93).

also demonstrated this value, using instruments such as the madeleine and Vinreuil's 'little phrase' as vibratory keys. I propose here to treat of Spare's sorcery, which had its origin in the Amerindian witchcult refracted through Yelg Paterson, who claimed descent from Salem witches. The part played by this woman in Spare's early life has been recorded in my *Images & Oracles of Austin Osman Spare*. However, since that book's publication more information has come to light concerning Yelg's spirit guide, Black Eagle.<sup>3</sup> This entity was the 'control' behind several covens, two of which were directed by Yelg Paterson. She claimed that Black Eagle was of Narragansett provenance. Readers of Lovecraft will recall allusions to this tribe in connection with the Outer Ones. It is not generally known that after Yelg Paterson died Black Eagle 'focussed' through Spare. The latter's involvement with various spiritualist organisations, and the fact that a prominent advocate of spiritualism, Hannen Swaffer, was an ardent champion of Spare explains, perhaps, why. Spare believed that Black Eagle inspired many of his drawings and 'oracles', although it is unlikely that he regarded Black Eagle as anything but a spirit guide, which is to say that it is unlikely that he connected that entity with the Cult of the Old Ones celebrated by Lovecraft, although in his latter years Spare read several of Lovecraft's tales.<sup>4</sup> Yelg Paterson was the link between this cult, whose votaries she knew as the 'Ancient Winds', and several writers and artists in Europe, Russia and America (such as Blackwood, Rohmer, Lovecraft, Roerich. Roerich is known to have trafficked with extraterrestrials and there is reason to believe that Lovecraft experienced alien contacts).

The coven headed by Paterson seems to have been a fluid and nomadic group. It was based in South Wales, and she is known to have invoked Black Eagle in a region familiar to the present writer although he was not aware until long after Spare's death of the locality's connection with either Spare or with Yelg Paterson. The incident occurred in the ruins of a twelfth century edifice in the

<sup>3</sup> My informant, who wishes to remain anonymous, was a member of the Witch coven headed by Mrs. Paterson.

<sup>4</sup> There is a pastel by Spare entitled 'The Sun is Sick' (reproduced in *Images & Oracles of Austin Osman Spare*, p.54). It was suggested by a passage in "The Call of Cthulhu".

vicinity of which were found, in 1944, a pair of candlesticks which, according to informed opinion, are of Florentine workmanship. They were fashioned in the form of a satyr's head surmounted on a slender plinth. The base is circular and ornamented with twining vine tendrils in *bas relief*. I supposed them to have formed part of the paraphernalia of a Sabbatic Rite celebrated at the ruin in comparatively recent times as their condition did not suggest prolonged interment. At the time of the discovery I had neither met Spare nor heard of Mrs. Paterson, although I had read Spare's books in which there is no mention of her or of his association with a witch.<sup>5</sup> When I showed the candlesticks to Spare, merely as oddities, he in turn showed them to a psychometrist who told him without hesitation they had belonged to a witch. Spare was amused but he did not associate them with Mrs. Paterson and the matter was forgotten until 1980, nearly a quarter of a century after his death. It was revived by my contact with an elderly lady who claimed erstwhile membership of Yelg Paterson's Coven around the turn of the present century. From this source I derived information concerning Witch Paterson's link with the Old Ones of the existence of which, so far as I am aware, Spare was oblivious. The information explains not only her association with the candlesticks but also the rôle of Black Eagle in the *Zos Kia Cultus*.

As an example of that cult's affinity with the Ancient Ones as described by Lovecraft I shall include here a ritual which my informant supplied. It is known as 'The Entreating of the Stones' and is said to have been used anciently by the Narragansett Indians in their traffic with the Outer Ones. Readers of the Derleth recension of Lovecraft's account of *The Lurker at the Threshold* will be reminded of the directives given in the Will of Alijah Billington to his legatee, among which appeared the injunction not to "entreat of the stones", nor to "open the door which leads to strange time and place".<sup>6</sup> There survives no written comment on the Ritual but a biblical quotation appears marginally, though not in Spare's hand; it is here included at the proper place. In a preamble to the Rite, too

<sup>5</sup> There is, however, a portrait of Mrs. Paterson in one of the drawings which illustrate *The Focus of Life*.

<sup>6</sup> *The Lurker at the Threshold*, p.10. See *Bibliography*.

diffused for inclusion here, it is declared that the number of stones to be used will vary according to the nature, and other affinities, of the elemental entity evoked. They are classified, along with the four elements, as follows:<sup>7</sup>

For Water, Syth Ooloo, three stones; for Fire, Syth Odowogg, six stones; for Air, Hru Syth, eight stones; for Earth, Shognigoth, five stones, and so on. The names, for which I can trace no known Amerindian sources are probably variants, roots even, of certain key names connected with the Necronomicon mythos. Syth Ooloo suggests Cthulhu; Syth Odowogg may be Yog Sothoth or Ossadagowah;<sup>8</sup> Hru Syth is an easy metathesis of Hastur, and Shognigoth glosses Shub-Niggurath reasonably satisfactorily. Not only do these names seem phonetically kin, the elements assigned to each of them approximate to those allotted to them in the Derleth-Lovecraft recension of the Mythos. Further confirmation is suggested by the numbers of the stones, which tally with the functions of the entities involved: 3, Binah-Saturn, the Great Deep, abode of Cthulhu; 6, Tiphereth-Sol/Fire, Yog-Sothoth, root of 666, the Spirit of the Solar-Phallic Current; 8 Hod/Mercury, Air, Hastur, the Winged Messenger; 5, Geburah/Mars, where the correspondence is with the Goat of a Thousand Young (Shub-Niggurath) as the type of Kali-goat as distinct from the Panic goat of Atu XV (Tarot). The number 5 is the 'woman's number' and denotes earth as flesh congealed from blood, but it is also the number *par excellence* of the Great Old Ones, the number upon which their entire Cultus and architecture is founded.

The text proper of the Ritual now commences:

*Point 1:* Be seated to the left of the centre of a Circle delineated by sea-shells. (The Circle's diameter depends upon the magical nature of the entity, or entities, invoked).

*Point 2:* Each stone is to be named after its reflection in the Great

<sup>7</sup> I refrain from including the ethereal and sub-elemental correspondences, which would be of no use to an operator without practical experience of Spare's technique of Atavistic Resurgence or some similar formula.

<sup>8</sup> See *The Lurker at the Threshold*, p.186.



Deep. This Point may be considered as fulfilled when a definite form appears to emerge from each stone and to overshadow it, which it will not do if the image is not a true emanation of the stone but a mere mental or astral construct.<sup>9</sup>

*Point 3:* Visualize lines of power emanating from the stones. This will create a specific number of avenues which will converge upon the operator.

*Point 4:* Through the spectral reflex of the Spirit(s) obtained project a luminous simulacrum of the spirit of each stone, thus spinning a light-web energized by the Will<sup>10</sup> (desire) to penetrate the inner spaces responsive to the elementals (entities) of the outer spaces as embodied in the sorcerer.

*Point 5:* Become as a corpse, as taught by Zos Ka,<sup>11</sup> and visualize the ensuing Hro<sup>12</sup> as a brilliant explosion near the centre of the light-web.<sup>13</sup>

*Point 6:* This Ritual manifests the Magical Will of the sorcerer at the moment of Hro. This Will will reify within as many days, hours, or minutes even, as there are stones in the Circle. If the rite is performed daily it will be found unnecessary, and, perhaps, unwise to think about it at any time other than during moments preceding sleep. The entire Ritual should then be visualized, point by point, and the Working should be sealed with the Star<sup>14</sup> in order to abort premature manifestation in sleep. On the other hand, if fulfilment in dream is desired, then the Sea-Star<sup>15</sup> should be traced in the astral atmosphere above the Circle. If an ethereal reification is required the stones should be sea-laved and collected beneath a full moon within the space between two tides.”

<sup>9</sup> ‘... for I say unto you, that God is able of these stones to raise up children unto Abraham’. (Matt.3:9).

<sup>10</sup> Will, Desire, Belief, are the ‘holy trinity’ of Zos *Kia Cultus*.

<sup>11</sup> This recalls the ‘Death Posture’ of Zos. Ziska was the name given by Sidney Horler to a Vampire, in a novel which suggests that Horler, like Sax Rohmer, was privy to these mysteries.

<sup>12</sup> Cf. Hrilu (See *Liber 418* (Crowley), 2nd Aethyr).

<sup>13</sup> I.e. near the operator in the magic circle.

<sup>14</sup> This could be a reference to the Lesser Banishing Ritual of the Pentagram. (See *Magick*, pp.451 et seq.).

<sup>15</sup> The invoking Pentagram of Water (?).

The document is remarkable if for no other reason than the names of the entities invoked. There seems little doubt that they are variants of key names found in the *Necronomicon*, and it would be of interest to know how Mrs. Paterson encountered them more than two decades before their first appearance in a published work. This is a mystery that compares with the inclusion by Crowley in *The Vision & the Voice* of the Word Tutulu, already discussed.<sup>16</sup>

Syth (Set or Süt) has the value of 470 and of 710. 470 is the number of DVR DVRIM, ‘eternity’, literally ‘a cycle of cycles’, or an ‘aeon of aeons’; and of OTH, ‘Time’, or ‘a period of time’. 710 is the Chaldean ShITH, meaning ‘six’. This indicates the solar-phallic current of which the lunar form is 666, the Spirit of the Sun. 710 is also the number of IRK, ‘the thigh’, thus indicating the Typhonian nature of the current. This is brought out more forcibly in the Christian complex *Pneuma Hagion* (710) ‘the Holy Ghost’, which is of a feminine nature. 710 is also DRUK, the ‘Thunder Dragon’, totem of the cult of the Drukpas.<sup>17</sup>

Note in the names the recurrence of the letter Tau, which is known as the Seal of Set. Crowley observes (*Magick*, p.416): “ShT (Set) is the formula of this particular Aeon”, the present Aeon of Horus being implied.<sup>18</sup> Note also that Shognigoth contains the word Shoggoth, a kind of zombi encountered in Lovecraft’s recension of the Cthulhu Mythos. Syth or Seth was a synonym for Typhon and it denotes, according to Plutarch, ‘turning back’ and ‘overpassing’. The tail or thigh was a type that became the feather of later symbology, hence the Feather of Maat which denotes the *end* of the Aeon of Horus.<sup>19</sup> As Set remains a part of his mother (Typhon), her excrement<sup>20</sup> so to speak, the tail indicates the source of manifestation and as such forms the basis of the formula of the XI<sup>o</sup> O.T.O.. It is emphatically not a formula involving homosexuality. The

<sup>16</sup> See chapter 2.

<sup>17</sup> Cf. *Dropas and Dracula*, the blood-sucking dragon of the Draconian Tradition.

<sup>18</sup> “Seth, great of strength, son of Re the Ombite, the chosen of Re-Herakhty” (i.e. Ra-Hoor-Khuit). (*Book of the Dead*). Ombos was the home or cult-centre of Set and Typhon who were worshipped at the shrine of Sebek-Ra, whose totem was the crocodile (i.e. the dragon).

<sup>19</sup> Cf. ALI.66.

<sup>20</sup> I.e. her DM. or reifying shakti (the menstrual/lunar current).

mouth of the dead<sup>21</sup> was opened by the priest. In a ritual associated with the name of King Amenophis I, the adze, bolt, or instrument of opening is described as the Phallus of Set.

Set was worshipped as the 'god of the borderland', not because of an historic association with the desert where his cult-centres flourished, but because of his affinity with forces from Outside, beyond the borders of the cosmos. Seth is both the thunder-god (disturber of peace) and a 'foreigner', i.e. an alien or extraterrestrial force. This explains the god's veneration in terrestrial borderlands. Set is the outsider as the 'god of frontiers and foreign countries'. According to A.H.Gardiner (*Sallier Papyrus*) the Hyksos, or Hekshus, worshipped Seth:

King Apophis made him Seth as lord, and he did not serve any god who was in the land except Seth. And he built him a temple as a perfect and eternal house beside the palace of King Apophis. He appeared at the break of day to make the daily sacrifices ... to Seth, and the great ones came in to his presence with nose-gays, as is done in the temple of Re-Herakhty.

In his essay on Seth, which suggested some of my foregoing remarks, Velde<sup>22</sup> - wrongly in my view - attempts to equate the Hekshus with the Semites instead of recognizing them as the original Draconians. Speculation concerning Seth as "the divine foreigner", in the sense of a god imported into Egypt by the Jews, is erroneous. Seth was the alien, or outsider, in the sense only of an influence back of the Tree of Life. It was after the worship of Set had become overshadowed by later cults, that from having been venerated as a "divine foreigner and dreaded initiator into a different form of existence" he became degraded to the rôle of a demonic murderer, a chaotic power.

With such considerations in mind it becomes possible to analyze intelligently the names that appear in the Rite of the Stones.<sup>23</sup> *Syth Ooloo* may be valued at 780, the number of ION 'a howling animal

<sup>21</sup> The word "dead" here signifies inert matter typified by the "excrement" of Typhon, the materialising agent from which the dead are resurrected.

<sup>22</sup> *Seth: The God of Confusion*.

<sup>23</sup> One of the meanings of the name, Set, is "a standing stone".

of the desert, a name of Baal corresponding to Pan'. Ion derives from the Egyptian 'an', the ape, a type of speech. Ion means 'to utter', 'speak', 'sing', 'howl'. Sepermeru, the cult-centre of Set in the 19th Nome of Upper Egypt signifies 'near to the desert'. The borderland or desert is the place of the howling jackal, a totem of Set. Velde reproduces a plate showing an ass-headed entity with a bow in its left hand and an arrow in its right; these are symbolic of Sothis. Beneath the figure the initials of Coptic words, translated as "terrible yelling - or howling - god", form an acrostic of Seth's name. This deity became the scapegoat of religious zeal for national Egyptian gods, first as foreign or alien Force and later as a desert demon evoked only by sorcerers. As in the case of Lovecraft, centuries later, the underlying dread was not of human foreigners but of those alien dimensions whose god was typified by Set.

Set's connection with the Outside is indicated in a statue of him, now in Copenhagen,<sup>24</sup> which has been transmogrified into an image of Khnum, the divine potter or maker of men. Khnum is frog headed and the frog is a totem of the Deep Ones and of the Vaulters of the Paths<sup>25</sup> behind the Tree of Life.

Finally, the name *Syth Ooloo* (Sythulu) yields 752, the number of Satan, which is the name given by those fearful of the Outer Ones to Shaitan or Set.

The name *Syth Odowogg* has the value of 936, one of the most important numbers in the Sethian Gnosis. Orthrus, the offspring of Typhon and Echidna and the brother of the hell-hound Cerberus, also has this number the full import of which should be studied in connection with the Aeon of Maat.<sup>26</sup> Orthrus is the Dog-Star, Sirius, also connected with the hell-hound and with Osiris (a metathesis of Sirius) the god of the 'dead'. 936 is also the number of Kether, spelt in full, to which is attributed Pluto, also symbolized by a dog. Another number of *Syth Odowogg* is 696, the number of IPSOS, the Word of the Aeon of Maat, and of Nagriksamisha.<sup>27</sup> Odowogg

<sup>24</sup> Glyphothek Ny Carlsberg AEIN 614.

<sup>25</sup> See *Cults of the Shadow* (Grant), chapter 9, and elsewhere in the trilogies, for a discussion of the *Voltigeurs*.

<sup>26</sup> See *Outside the Circles of Time* (Grant).

<sup>27</sup> See *Outside the Circles of Time* (Grant), chapter on *The Forgotten Ones*.

contains the Od and the Yog. The name recalls *Sadowogguah*, the black toad typical of the Deep Ones and the batrachian Leapers.

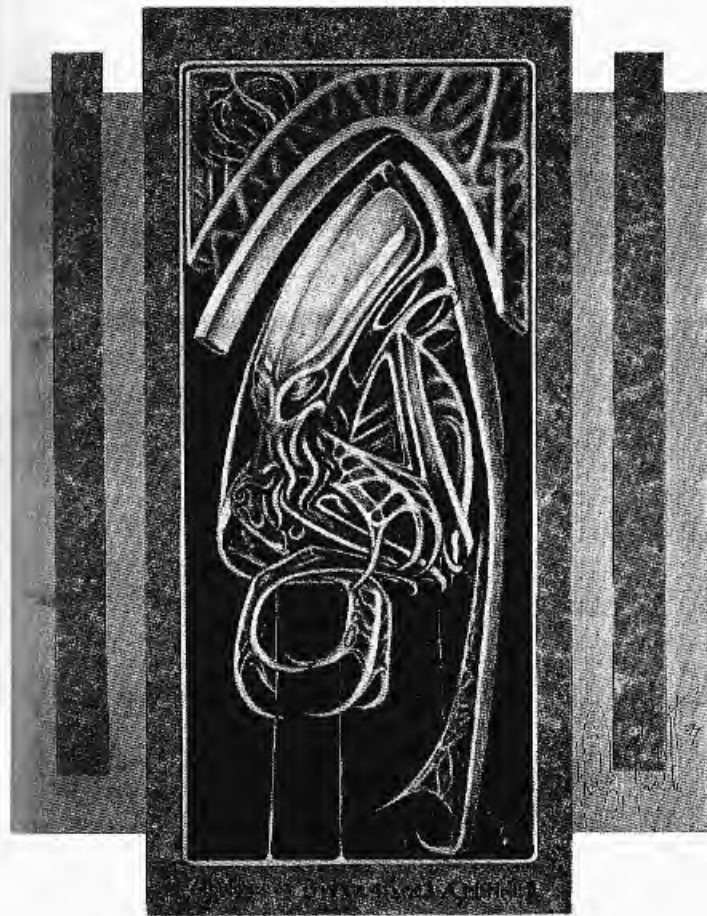
*Hru Syth* is a form of Heru-Set, the twin god, a variant of Hastur of the Ancient Winds, air being the element of Horus as the falcon/eagle, and of Set as the crow/raven. The number of *Hru Syth*, 681 = ThRVOH, 'the sound of a trumpet' (king of wind instruments), and of 'a joyful cry' reminiscent of *briliu*, the 'shrill scream of orgasm',<sup>28</sup> *Hriliu* is the Word of the Dove,<sup>29</sup> the bird of Air also attributed to Venus. Its association with the lamens of the O.T.O. has been explained in *Nightside of Eden*.

Shognigoth, 906, enumerates ThVLOTh, 'the Worm', the type of the tunneller and haunter of tombs symbolic of earth's innerness, the inner spaces constituting the fourth dimension of the terrestrial element. The mortuary connection is emphasized by the number's equation with ChONChON, a nocturnal bird resembling a vulture, a shape assumed by witches belonging to a secret branch of the South American witch-cult. Spelled out as ShVGNIGVTh, Shognigoth is one more than 777, the number of OVLM HQLIPVTh, 'the World of Shells', and of DGON, Dagon, 'Lord of the Deep Ones', in this case the Inner-Earth Ones. 778 is the number of STANAKU (Satanaku) or Pluto whose secret caverns are filled with 'abominations'. The number indicates, emphatically, the inner, subterranean nature of the Shognigoth.

Since the publication of *Images & Oracles* (1975) fresh light has been thrown upon Spare's occult affinities with the Old Ones. It is now considered probable that the name Yelga, hitherto supposed to have been the first name of Zos's 'witch-mother', Mrs. Paterson, is in fact Yelder, which is not a name but a designation. Spare suffered a mild form of dyslexia which occasionally affected his speech and his writing. Examples are his mispronunciation of the name of his friend, Hannen Swaffer, as Swather, and his conviction that in illustrating (for the Bodley Head in 1911) *The Starlit Mire*, he had illuminated aphorisms composed by the philosopher Bertrand Russell when, in fact, the book had two authors, James Bertram and F. Russell.

<sup>28</sup> See *Liber 418* (Crowley), 2nd Aethyr.

<sup>29</sup> See *The Heart of the Master* (Crowley), p.14.



2. *Cthulhu* by H.A. McNeill II

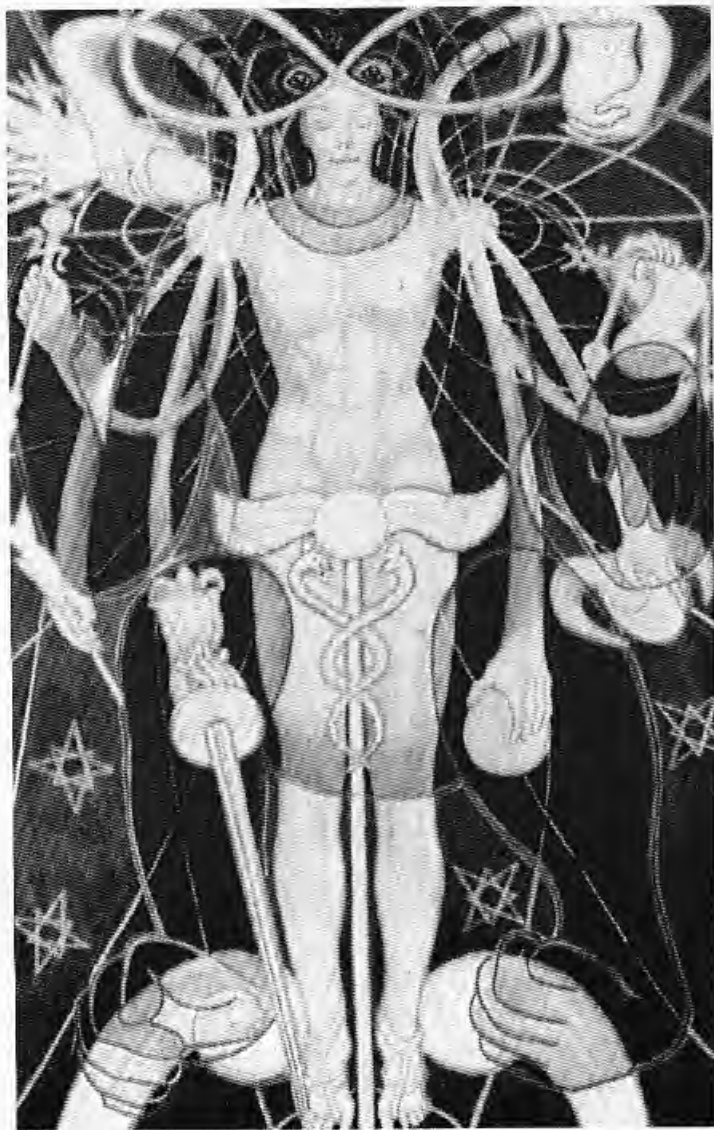
Spare, like Crowley, sometimes dipped into the erudite works on witchcraft produced by the Rev. Montague Summers. In that divine work, *The Werewolf* (1933), page 29, appears a reference to “yelder-eyed witches”. The word ‘yelder’ may well be an elision of ‘Ye Elder’, which Spare doubtless thought applicable to the agéd Mrs. Paterson. However, the word suffered further erosion and came from his lips as Yelga. In consideration of Mrs. Paterson’s connection with the Old Ones and the Elder Gods, as focussed through Black Eagle, the applicability of the term now seems to have been singularly appropriate. What is certain is that through Mrs. Paterson, Spare was first enabled to traffic with occult entities that were survivals of ancient witchcraft, and, based upon his experience of them, to evolve a unique system of sorcery.

At page 186 of *The Lurker at the Threshold* appears the following:

The Indian wise man, Misquamacus, ‘charm’d the Daemon’ to a pit in whar had at one time been the centre of Billington’s circle of stones, and had there imprison’d it under - the word is illegible, but it is probably ‘slab’ or ‘stone’ or something similar, carved with what they call’d the *Elder Sign*. They called it Ossadagowah, and explained that it was the ‘child of Sadagowah’, which suggests instantly one of the lesser known entities of the myth-pattern we have been examining: Tsathoggua, sometimes known as Zhorthagwah or Sodagui, which is described as non-anthropomorphic, black and somewhat plastic, Protean in origin, of primal worship. But Misquamacus described it as ‘sometimes small and solid, like a great Toad the bigness of many Ground-Hogs, but sometimes big and cloudy, with no Shape, though with a Face which had Serpents grown from it’.

It is then pointed out that this description might fit Cthulhu, or perhaps, Nyarlathotep. But it also accords with descriptions of Yog-Sothoth. In one of his letters, Lovecraft referred to this entity as Tsathoggua (Sadoquae).<sup>30</sup> The numbers of these names and their variants are illuminating, especially apropos the reference to “Billington’s circle of stones”, which suggests a connection with the ritual under discussion.

<sup>30</sup> *Selected Letters*, Volume V.88.



3. *The Magician*. Designed by Crowley and painted by Lady Harris

Ossadagowah is described as "Ye child of Sadogowah" and a "frightful spirit as came down from ye stars".<sup>31</sup> One of the numbers of Sadogowah, 251, is that of *Vrihl*, the mysterious magical force mentioned by Bulwer Lytton in *The Coming Race*.<sup>32</sup> 251 is the number of MNB SNMT, the Father of Ankh-af-na-Khonsu, which suggests a connection with the cult of Nuit and with the stellar ambience of Ossadagowah. It is also the number of REMU which is translated by Budge (*Book of the Dead*) as 'The City of the Fish' which is significant in view of the fact that 251 is the number of 'Annedotus', the 'repulsive one'.<sup>33</sup> An alternative number of Ossadagowah is 281, which is that of *Restau*, 'the tomb, the abode of the dead' and of the worms or serpents of the earth which guard the corridors or tunnels of Set in the kingdom of Seker. The worms "lived upon the bodies ... and fed upon their blood" (*Book of the Dead*). 281 is also the number of *Sang Po*, the valley in which Dickhoff and others locate the fabulous Shamballah, the underground city.<sup>34</sup> As 461, Ossadagowah equates with a form of Aossic, an Old One presently focussed by the Outer Head, or the Head in the Outer, of the *Ordo Templi Orientis*, O.T.O..<sup>35</sup> It is also a number of OAH SPE, a modern revelation that tells of traffic with entities beyond the earth.

The name Tsathoggua has the value of 574 which is that of a Chaldean word having 'a general meaning of movement' (IRChShVN) which is applicable to the toad-shaped leaper, another link with the Deep Ones. A variant form is Sadogowah, the parent of Ossadagowah; its number, 220, is that of Agharta, a form of the *Restau* or underground city of worms and fish.<sup>36</sup> 220 is also the value of NPILIM, the sons of Anak the giant or Great Old One.<sup>37</sup>

<sup>31</sup> *The Lurker at the Threshold*, p.20.

<sup>32</sup> See *Outside the Circles of Time* for an analysis of this concept which is connected with the mysteries of *Hriliu*; also *Cosmic Trigger* (Wilson), p.58.

<sup>33</sup> Annedotus = Oannes. The dove, the yoni and the fish Oannes are called *musaros*, "unclean", "foul", an "abomination". The image of a fish is described in the *Necronomicon* in connection with "hordes of demons that assail in the night". (Schl. recension, p.91).

<sup>34</sup> *Agharta* (Dickhoff), 1951.

<sup>35</sup> See *Hecate's Fountain* (Grant).

<sup>36</sup> I.e., of the Ophidian Current and the abode of the Deep Ones.

<sup>37</sup> Cf. the Egyptian word *nakta*, "a giant".

To Thelemites the significance of the number 220 is paramount, being the number of verses in *Liber AL*. This great grimoire was in fact, and for that reason, designated *Liber CCXX* before the later name was ascribed to it. It is also the number of GRZI, 'desert land or waste places', typifying the abode of Set.

Finally, a form of Sadogowah - Zhothaggua - has the value of 501; it is described<sup>38</sup> in the Lovecraft mythos as "the toad-shaped abnormality from N'Kai". N'Kai is described<sup>39</sup> as 'black' and 'lightless': "It's from N'kai the frightful Tsathoggua came ... the amorphous toad-like god-creature mentioned in ... the *Necronomicon*". The number of N'kai, 81, is the mystic number of the moon and the formula of witchcraft presided over by Hecaté. It is the number of KSA, the 'full moon', the first day of which typifies the 'point of turning back'.<sup>40</sup> KSA also means 'a throne', symbol of Isis and of KALKI, the white horse on which Lord Maitreya<sup>41</sup> will appear with a drawn sword blazing like a comet. The sword is *zain*, the comet is the vehicle (UFO) in which the aeonic avatar of Maat will return to earth. When this occurs Cut-Hali (Cthulhu) "dead, but dreaming" will rise from the deep. N'Kai is the deep dark place, the Amenta of the Kamites, the Kia of Spare, the place of shades which is, like the body of Osiris, re-membered in the Ritual. As it is written in the Magan Text:<sup>42</sup> "Remembering is the most important and most potent magick, being the Remembrance of Things Past<sup>43</sup> and the Remembrance of Things to Come, which is the same memory".

In addition to Spare's formula of Atavistic Resurgence there are various systems based upon the Magical Memory. That they appear to relate predominantly to the arts is due largely to the fact that visual and written records of the processes involved are more likely

<sup>38</sup> *The Whisperer in Darkness* (Lovecraft), p.188.

<sup>39</sup> This pre-human word has become deposited in several African dialects and later became the Egyptian *Ankh*. See Massey, *A Book of the Beginnings* 1.209.

<sup>40</sup> Cf. Egyptian *kbes*, "to reverse".

<sup>41</sup> A form of Maat-Ra-Ia.

<sup>42</sup> *The Necronomicon*. Schl. recension, p.153.

<sup>43</sup> This happens to be the title of one of the most significant attempts in literature to explore the magical nature of memory. See remarks *infra*. (Note by present author).

to survive than less obvious forms. The achievement of Marcel Proust is perhaps paramount. His great novel demonstrates the function of unconscious or involuntary memory awakened by chance sensations which evoke in the present a profound nostalgia potent to reify the sleeping past. As Anna Kingsford observed:

He to whom the soul lends her ears and eyes may have knowledge not only of his own past history, but of the past history of the planet as beheld in the pictures imprinted in the magnetic light whereof the planet's memory consists. For there are actually ghosts of events, manes of past circumstances, shadows on the protoplasmic mirror, which can be evoked.<sup>44</sup>

Arthur Machen's theory of protoplasmic reversion brings the magical mechanism into the realm of actual physiological transformation, as exemplified in his tales, *The Great God Pan*, and *The Inmost Light*.

In the field of the visual arts, Salvador Dali stands supreme as a magician who perfected a similar formula to which he added a process of 'paranoiac-critical activity' energized by delirious obsessions pertaining, as in Spare's system, to a personal erotic aesthetic which he elaborated into a fantastic body of mystical nuclear art.

Rimbaud, Baudelaire, Mallarmé, each contributed to this magical current. Rimbaud, with his systematic derangement of the senses for the production of true poetic vision; Baudelaire, with his theory of Synaesthesia and his System of Correspondences; and Mallarmé's subtle evocations of Presence through Absence, a veritable mystique of *Le Néant*. Later, the surrealist writer, André Breton, enunciated theories of automatic drawing (adumbrated by Spare) and writing which he quintessentialised in the slogan: "Beauty will be convulsive, or not be". Convulsion, derangement, delirium, obsession, reversion, nostalgia, ecstasy, these were the major elements of the Current.

Spare embodied the kernel of the doctrine in *The Book of Pleasure*. At that time (1909-1913), Crowley was publishing *The*

<sup>44</sup> *The Perfect Way; or The Finding of Christ* (Anna Kingsford), Field & Tuer, London 1882.

*Equinox*, to which Spare contributed illustrations, two only of which appeared, which accounts for the list of titles in *The Book of Pleasure*<sup>45</sup> of chapters and illustrations that were omitted from *The Equinox*. Spare had intended using the illustrations but he never wrote the chapters suggested by them. Their substance, in the form of notes inspired by Yelda Paterson, was destroyed during World War II. When I got to know him, I persuaded him to reformulate the lost material. He did so, and it survives in the form of the Grimoire of Zos, parts of which I included nearly thirty years later in *Images & Oracles of Austin Osman Spare*.

It is therefore necessary to recognize and to disentangle three strands in Spare's work. The influence of Crowley's *Equinox* is evident in several of the chapter titles above mentioned as well as in various passages in *The Book of Pleasure* which touched upon magic, usually in a derisory manner. For example, projected chapters entitled 'The Black Mass', 'Black Magic with Protection', 'Vampirism', were undoubtedly suggested by the case of Mrs. Horos, an account of which appeared in *The Equinox*. But the major occult influence in Spare's life flowed via witch Paterson. The doctrines which she taught are easily recognizable in chapter heads such as 'Prophecy', 'Omens', 'Oracles', 'Superstitions', 'Excitement of Love', 'Use of Spells & Incantations on Men and Animals'. The third influence, the most elusive yet perhaps the most powerful, came also through Mrs. Paterson although it is doubtful whether she (or Spare) was aware of its provenance. This was the current embodied in Black Eagle, who transmitted the influence of the Old Ones. This influence formed the metaphysical basis of Spare's sorcery. The Atmospheric T, or Kia, the transcendental cycle of Zos-Kia, the Alphabet of Desire and the system of Sentient Symbols which lie at the root of the Formula of Atavistic Resurgence.<sup>46</sup>

The vulture, bird of night and totem of the Kia, is the shadow of the eagle, the golden falcon or bird of light. They typify the dark

<sup>45</sup> See Spare's note to the Introduction.

<sup>46</sup> For a full discussion of these concepts see *Images & Oracles of Austin Osman Spare*. Owing to the appearance in 1989 of a mutilated and pirated version of this book, it is necessary to state that the only authentic publication of it, to date, is that of Frederick Muller, 1975.

and bright fortnights, or kalas represented in the Kamite Gnosis as Set and Horus. Black Eagle united in one image the dark-light, substance-shadow elements.

The current of Salem witchcraft was continued via Mrs. Paterson. It stemmed directly - and almost certainly unknown to her - from the infinitely ancient sorcery typified as the third strand. These currents became inextricably fused in Mrs. Paterson's sorcery and many of the ideas they conveyed were later enshrined by Spare in the form of the painted discs and circular yantras found listed in the catalogues of his exhibitions under the generic title 'Flying Saucers'. One can also detect hints, as in the chapter heading 'The Feast of the Supersensualists' of the abominable repasts of the Sorcerers of Lêng, and again in 'The Modus Operandi at the Joy of the Round Feast'. A glance at the catalogues of his later period (1949-1955) is sufficient to dispel any doubt as to the origin of Spare's use of the term Flying Saucers. It was based upon Kenneth Arnold's description of phenomena which have since formed the basis of a new science and a new mythology. But Spare's adoption of the term was not a merely humorous acknowledgement but an affirmation of the revival of that ancient sorcery embodied in the magical current transmitted from Outside by Black Eagle.

In recent years the occult significance of the Eagle has been perhaps best expressed by Carlos Castaneda,<sup>47</sup> but the symbolism of the Vulture has not to my knowledge been evaluated in terms relevant to the Old Ones. Spare's intimate association with the vulture seems to have been ratified for him beyond doubt when his right arm was paralysed by a bomb blast during World War II.<sup>48</sup> This bird is the totem of the Sorcerers of Lêng and their necrophile repasts. It is also emblematic of the Death Posture, a major factor in the formula of Atavistic Resurgence, or resurrection, which is central to Spare's sorcery. The Death Posture is not a mere parallel of the yogic magnetic sleep, it is the asana of negation that excludes all influences from 'outside'. It is a positive projection of the forces of Amenta, the world of the 'dead',<sup>49</sup> the vibrations of which were

<sup>47</sup> See *The Eagle's Gift* (Castaneda).

<sup>48</sup> See *Images & Oracles of Austin Osman Spare*.

<sup>49</sup> The subconsciousness in the microcosm. Transcendental, or cosmic, consciousness in the macrocosm.

celebrated by Spare in the 'Song of the Negative'.<sup>50</sup> The title of the book containing it denotes the infernal or inner earth (Amenta). Concerning the symbolism of the vulture, the semantic equation vulture = will, should be noted. In *Little Essays Toward Truth*, Crowley identified the *Chiah* (Kia) with the Will (Thelema, 93). It is significant that Spare's Kia, the 'Atmospheric I', has the value of 31 which is 'the Key' of the *Book of the Law* and which is the root formula of the Supernal Trinity AL LA LA vibrated by Frater Achad in 1926 as the Word of the Aeon (of Maat).<sup>51</sup> Spare's Kia may be considered, in this light, as an adumbration of the New Aeon announced by Achad ten years later, and it may thus be demonstrated as proceeding from the Great Old Ones of whom Black Eagle was a focus. That Mrs. Paterson was chosen to transmit this influence is not surprising, and it is by no means without precedent on the UFO scene where phenomena frequently manifest through unlikely channels.

<sup>50</sup> *Earth Inferno* (Spare).

<sup>51</sup> See *Cults of the Shadow* (Grant), ch.8.

## 4

## The Double Voice Behind Liber AL



THE *Book of the Law* transmits several voices or doctrines, sometimes distinct but more often equivocal, and they contend with one another behind the mask of the hawk-headed Horus.

Horus is a name that has so many meanings that before attempting to define it we should grasp firmly its root significance, which is that *Hor* or *Har* denotes 'the child'. That the concept has nothing whatever to do with any physical or historical child will already have emerged in previous books in this series. In the most ancient traditions, and running through the entire fabric of the myth patterns of antiquity, appear the Twins, the two children typical of the light and the dark, the pubescent and impubescent, and, in the later eschatological and theological phases of thought, the good and the evil. Gerald Massey and others have made it abundantly clear that the twins represent two phases of a single entity.

In *Liber AL* may be traced three identical myths striving for utterance, and the resultant voice will remain confused and blurred unless its language is fathomed in relation to the specific myth strata whence it originated. I have shown in previous books that the deities mentioned in *AL* - Had, Hadit, Ra-Hoor-Khuit, Hrumachis, Hoor-paar-kraat, Heru-ra-ha, etc., - are forms of the child Set, who was the first recognized male divinity and who was typified as the Dog-Star. Although first as male, he was the eighth in the body of stellar deities represented by the Goddess of the Seven Stars. Set formed the culmination, the height or eighth in relation to the starry

Mother, Typhon (later Nuit) represented by the seven stars of the Great Bear. This symbolism is primordial and fundamental to all myth-cycles known to man, and there is no getting away from the fact that in ancient Egypt - where the original myth has been preserved, monumentally, in its purest form - Set was the first true God (as distinct from goddess) to have been worshipped.

The cults of Set supplied the mythical types on which *AL* is founded. Crowley, with his emphasis on the solar aspect of this god, an aspect which emerged at a late period in the myth cycles of antiquity, has to a marked degree obscured the real issues raised by the book. Montague Summers, a thorough and perceptive scholar, made a cogent comment on Crowley's conception of Horus, a comment which deserves more attention than it has hitherto received. Writing of Crowley's grimoire, *Magick*, Summers observed:

Horus here<sup>1</sup> is but a name, a shamming flaming name. It has nothing at all to do with Horus, the son of Isis, the Lord of the Celestial Ladder, the day-god worshipped in ancient Egypt. This 'Lord of the Aeon', 'the Crowned and Conquering Child', the 'Elder Brother', as he was fearfully and blasphemously called by the degraded Manichees, is the Power of Evil, Satan.<sup>2</sup>

These are hard words and they incensed me when I first read them as a young man with little experience of the petty jealousies that could provoke savants to publish ill-considered judgements. However, the flamboyant criticism stuck in my mind and it may have been an originating factor behind my ceaseless quest for a deeper understanding of *AL*, for I will say at the outset that I accept Aiwass as the source of *AL* even as Crowley claimed it to be. Nevertheless, in the form in which *AL* was transmitted, it retained strong traces of the human mind through which it was refracted onto paper. And that mind, despite its brilliance, despite the rigorous course of magical and mystical training which it had undergone, proved to be curiously unprepared fully to receive the impress of Aiwass. Let me

<sup>1</sup> I.e. as mentioned in *Magick*.

<sup>2</sup> *Witchcraft and Black Magic*, p.180.



therefore assert that, in a certain and very particular sense, Summers' comment was not wholly inaccurate. He had sensed, but dimly, the dichotomy that splinters AL, and which makes of it, not a coherent transmission from a single source, but a cauldron of conflicting elements bubbling with cross-currents of mutually contradictory doctrines, which may be fathomed only by one who has grasped profoundly the scheme of Egyptian symbolism and who possesses an insight into the lore of Ufologicks.<sup>3</sup> A grasp of the former may be acquired by study of the works of Gerald Massey; although exhaustive as they are, they do not go far enough, for Massey was necessarily unaware, in his time, of the Gnosis in its ufological guise. Even so, the rifts in AL must be sought in the receiving apparatus, the mind of the scribe which, as Crowley's attitude to AL eloquently demonstrates, was unprepared to assimilate, let alone to transmit, the current that informed it. The reason may have been that Crowley's *alma mater*, the Hermetic Order of the Golden Dawn, has an inadequate conception of the time factor involved in the evolution of mythical and religious symbolism in the ancient world.

The predominant voice in AL is the voice of *Har*, the son of the mother, the Typhonian goddess of the seven stars who achieved in *Har* her apotheosis or height; for as the manifestor of the seven he was the *eight*, or height, and 'one in eight',<sup>4</sup> the star in the south<sup>5</sup> that announced the Seven Great Ones in the north. In theological symbolism he came to typify the primal male deity in the heavens because, as the god of the south he represented the forepart of Space, as Typhon-Nuit his mother, represented the goddess of the north. Crowley, whose psychology disposed him only to accept the later, solar aspect of the cult, was from the start unsuitable ground for the sowing of a doctrine that concerned primarily the pre-monumental god of the *Shus-en-Har*. In a strictly magical sense the *Shus-en-Har*, or devotees of *Har*, were the "servants of the Star & the Snake"<sup>6</sup>, i.e. of the Ophidian Current in its stellar and pre-solar phase.

It is, however, evident from letters received by the author that, despite even the exhaustive work of Gerald Massey,<sup>7</sup> there remain basic misconceptions concerning the double Horus and the rôle of the magical child in the Thelemic system.

The subject is further complicated by the fact that Crowley's death in 1947 occurred on the brink of the Ufological Era, since when it has become possible to evaluate certain phenomena as more than the fabulous fancies of primitive mythologists. It is possible that the *Shus-en-Har* who worshipped the child of the 'Ever Coming One' in the form of the *butit*,<sup>8</sup> or winged disk, were paying homage not to a representation of the sun and its trajectory, but were celebrating the arc that first brought to earth the seed of the stars. For the disk represented also the ever recurring cycle of Time which manifested as the New Aeon, or *Child* of the Ancient Ones, i.e., of the Old Cycle. The child of the *su*<sup>9</sup> is synonymous with the seed and the egg, and with the Atlantean ZRO which, as our word *zero*, typifies the circle or cycle as applied to the aeon, ever coming, ever returning. The child as the returner is also typical of the phallus as the ever coming One, a title of Horus. The conflict between the devotees of the two Hars - the *Har* (son) of the Mother (Set-Typhon), and the *Har* of the Father (Horus-Osiris) - was not, as some authorities have supposed, a racial but a religious conflict. Celestial, not terrestrial, lineage was the matter of contention. In the course of ages, the ancestors of the terrestrial Typhonians came to be typified by the Great Bear constellation connected with vastly ancient myths inspired by dim memories of the earliest colonisers of earth, and descended from Typhonian star systems. The solar lineage, so called, was, in a later mythos represented as coming via the moon, to pave the way for those of whom they themselves were a pale reflection or a distorted projection. 'Those', whose provenance was confused with the sun, came from Sirius - the 'sun behind the sun'. They were the later invaders and they descended from the Star of Set which typified the height, or most exalted star, born of Typhon as

<sup>3</sup> See chapter 9.

<sup>4</sup> "I am eight, and one in eight". (*Liber AL*, II.15).

<sup>5</sup> The Dog Star.

<sup>6</sup> AL.II.21.

<sup>7</sup> Crowley's debt to Massey was greater than the scant yet significant footnote in *Magick* (p.296) would seem to imply.

<sup>8</sup> Cf. Hadit.

<sup>9</sup> *Su*=Seed. The *Shus-en-Har* are thus the seeds of Horus. S =66, the number of the Qliphoth and of the Great Work. It is also a number of Tutulu. See chapter 2.

the eighth of her brood and the first male or 'solar' reflex of the Mother. In this sense only is Horus *the* solar god. This basically simple situation is the cause of all the confusion and of the split in the most ancient terrestrial theologies concerning the child in question, the child of the latter-day systems such as those represented in AL. For the 'sun' is the sun of Sirius (Set), not the ostensible sun of the worshippers of Ra. Until the elements of this double strain have been properly sifted, until we have understood that two distinct evolutions of an identical seed have been contending for supremacy since earth became the battleground, that the twin currents<sup>10</sup> stem from a single source, we shall remain unable to interpret the symbols of the ancient myth cycles or to understand the more recent transmissions of the mysteries, of which AL is perhaps the least distorted grimoire.

The most ancient legends are replete with references to animals that are supposed to have been the progenitors of specific human races, tribes, or families. The bear, the dog, the ape, the crocodile, etc., are all well known zoötypical totems of various primitive peoples. The myths of the American Indians<sup>11</sup> teem with examples. The Scots, the Esquimaux, the Africans, the Indians, also have a rich heritage of types which denoted, originally, the constellations or other worlds in space and beyond. There is evidence to support the thesis that the legends involving them contain the confused remnants of atavistic memories enshrined in the myth cycles of remote antiquity. The myths were transmitted by word of mouth ( $\mu\upsilon\theta\omicron\varsigma$  = mouth) and they antedate by long ages their recorded counterparts, or legends. The latter contained but imperfect memories of a race, descended from the stars. Within historic times, the earliest races<sup>12</sup> have preserved accounts of these visitations.<sup>13</sup> Lingering shades of these vastly old traditions were celebrated in the Book of the Dead and in the monumental bestiary of the Nile Valley wherein the Great Old Ones appeared as gods in the guise

<sup>10</sup> The stellar and the pseudo-solar.

<sup>11</sup> According to *Oahspe*, a modern transmission, the North American Indians are the sole survivors on earth today of the most ancient heritage. See *Oahspe*, p.399.

<sup>12</sup> Inner African.

<sup>13</sup> For example, the Dogon tribe. See *The Sirius Mystery* (Temple).

of quasi-human forms, animal-headed, beast-clawed, bird-winged, fish-finned, symbolic of the non-human ancestors of humanity. But these symbols of origin did not point alone to bestial ancestry but also to a blending of the animal with the 'divine', as represented by the figurative eloquence of totemism. The supposition that the animal attributes indicated a physical line of evolution is but partially true. The hybrid forms, though monstrous to modern eyes, commemorate man's descent from the stars via a system of totemic symbolism suggested necessarily by the fauna of the terrestrial environment wherein the images were first minted. The beasts indicated, also, another line of evolution which did not have its beginnings on earth. Along the line of *ascent* the development is tolerably clear, but the line of *descent* is a matter of conjecture. Massey has demonstrated unequivocally that Egypt preserves indubitable evidence of two distinct traditions. Adherents of the one claimed descent from the Mother alone; they were the Typhonians. Those of the other claimed descent from the Father; they were the Ammonites and Osirians. For Massey these traditions were wholly terrestrial, whereas they are here interpreted as signifying descent from the stars via Sirius, and from some unspecified locus symbolised by the Sun via Orion, a line emphasized in the Central American mythos. For Massey, again, the conflict comported disruption caused by a clash of rival theologies on earth, those which based their sociology on the primordial descent from the Mother, and the later line depending from the masculine or 'solar' sociology. But within the framework of Massey's interpretation, in what precisely did this conflict consist? It consisted in the distinction between the son of the Mother, and the son of the Father, after the physical causes of paternity had become known, i.e., after lineal descent had been transferred from the female to the male line. In astronomical terms: between the descendants of Ursa Major and Sirius,<sup>14</sup> and the descendants of Orion.<sup>15</sup> The latter were subsumed to the sun and it is this ascription that has created confusion.

It becomes apparent, therefore, that the object of veneration of the so-called Aten or 'disk worshippers' signalled the re-introduction of a

<sup>14</sup> Typhon and Set.

<sup>15</sup> Horus.

vastly ancient cult. The disk typified, not the solar orb but a cycle of time described in space, literally, by the revolution of the Seven Stars of Typhon, who brought to birth, and was thereby manifested by, her son, Set or Sirius. Massey observes that the word Aten derived from *At*, an ancient name for the child and of the god Har, or Horus-Behutet, god of the 'hut' or magical disk: the winged disk, or disk borne on the wings of the vulture, Horus Behutet is thus the original of Horus Behadit, the *Hadit* of AL, of the disk of which Horus exclaims: "Therein am I as a babe in an egg", and with whom he identifies the hidden or invisible god, Amen. Massey notes that "the Aten disk was the emblem of the divine son,<sup>16</sup> who was solely the seed of the woman". He also reminds us that Amen is not a name, but a title which had at one time been applied to Sebek, the Typhonian sun god, of which divine dynasty Amen was the hidden, unknown, or Coming One.<sup>17</sup> The seed is synonymous with both the woman and the child. The seed in Egyptian is 'ser', the circle, or 'zer', the sign 0, zero, the disk, and the soul of man is regarded as the seed. "An Eaglet", says Horapollon in his *Hieroglyphicon*,<sup>18</sup> "symbolizes the seed of man, and a circular form". The Atlantean word for semen is 'zro', another form of zero. *Su* is the seed, the egg, the child. The winged disk is thus the vulture's egg or 'seed of the void', typical of the children of Outer Space, the Outer Ones whose totem is the vulture of Neith and of Maat. *Zra*, Chaldean, means 'to propagate', 'race', and the winged seed typified the race of the stars propagating its seed in terrestrial spheres. The number of ZRO is 277 which identifies it qabalistically with *Urantia*, an extraterrestrial complex associated with the Order of Melchizedek. Jacques Vallée<sup>19</sup> describes *Urantia* as "the 606th inhabited world in the local system of Satania". 606 = the number of *Earth*, and Vallée observes that one of *Urantia*'s ministers on earth was "a tall, strong woman in her late fifties, dressed in purple and mauve", which suggests a probable link with the magick of the mauve zone.<sup>20</sup>

<sup>16</sup> I.e. the non-human "son". KG.

<sup>17</sup> I.e., unknown to terrestrial dwellers, and coming from Space.

<sup>18</sup> Book I.6.

<sup>19</sup> See *Messengers of Deception* (Vallée).

<sup>20</sup> See *Hecate's Fountain* (Skoob, 1992), which treats extensively of this form of Typhonian magick.

There is no conclusive evidence that the sun of the Egyptian theologies was the solar orb with which earth dwellers are familiar, or even the 'sun behind the sun' (Sirius) which played so vital and obsessive a rôle in their celestial reckonings, greater even than the sun. Since those distant days we may be said to have made slight progress, enough perhaps to consider the possibility that the moon, hitherto regarded by us merely as a reflector of solar light, may in fact be the focus of energies other than those emanating from the central star of our solar system.

Over vast cycles of time the images of animals, and blends of fabulous and factual beasts, were identified with the stars that formed the backdrop of the ancient world. Massey emphasized perpetual conflict between two 'celestial' theologies symbolized by

- 1) the Great Bear and Sirius (the Great Mother Typhon and her son Set; the woman and her dog), and by
- 2) the later Solar Cults typified by Horus.

An interesting sidelight on the Tarot designed by Crowley reveals its essential identity with the Typhonian Tradition, and the fact that Crowley was aware of the identity. The original design for the second Atu depicts the Magician overshadowed by the Bear. Crowley rejected the design and produced a solar version.<sup>21</sup>

It seems evident that the Mexican, Peruvian and Central American traditions carried over the solar cult, while the Indian cults retained the earlier mode typified by the Khephsh, Kophi or Gopi and cognate stellar tradition of the Goddess. The Mother-Woman-Shakti element in these cults is to be interpreted as the type of the Great Bear(er), and her son is her manifestor, as the dog star 'manifests' Ursa Major. In the later cults, the child manifested and typified not the mother, but the father. May there not have occurred an invasion from Orion which coincided on earth with, and perhaps even established, the facts of human paternity, and the

<sup>21</sup> I am aware that the creature overshadowing the Magician (in Crowley's card) has been identified as the Ape of Thoth. This makes little difference to the argument as both ape and bear are recognized Typhonian zootypes. The original version of the design appeared on the catalogue of the Tarot Exhibition organized by Lady Harris at Oxford in 1944.

determination of the sun as earth's parent star? This may have been true of physical evolution, but there is little doubt that the sun was not the parent of terrestrial civilization, which prerogative may be accredited (if one may so express it!) to the star-system of Sirius. This fact is indicated in AL.

People tend not to accept personal (i.e. subjective) revelations unless they are substantiated by 'science', but now that many such revelations have been substantiated by 'science' people are no more willing to accept them. This fact is discussed in chapter eight. But there are no incontrovertible facts and there can be no revelation that is not originally of a subjective nature. The mind, however, is satisfied only by facts amenable to rational analysis. But we know that values are constantly changing and that the criteria of one era are not necessarily the standards of its successor. But there is another faculty of human consciousness, the intuitive or 'inseeing' faculty; one might almost describe it as the fourth dimensional faculty. It is a faculty that appears sometimes in the artist, the poet, the occultist, and in a certain kind of scientist, and it functions also, though rarely, in almost everybody. It is epitomized on the Tree of Life by the third sephira, Binah, the Sphere of Understanding. Not the understanding of empirical things, but that insight into the hidden side of things made possible by a sudden total identity of the mind with its substratum, pure consciousness, wherein all ideas are stored and which under stands, or *stands under*, the mechanism of mentation.

The faculty of understanding is incommunicable because it has its origin beyond the Abyss, where human laws of logic and ratiocination do not apply. Hence initiation is necessary before the faculty can be activated and utilised. But such initiation is always and can only be self-initiation; all other forms of initiation are false because necessarily inadequate. It is incorrect even to describe understanding as a faculty and to suggest that it may be utilized, for the lower cannot command or make use of the higher, unless the higher temporarily or permanently exalts the candidate to its own sphere. The Supernals cannot be contained below the Abyss where the laws of Subject/Objects relationship obtain. Initiation denotes a journey inwards and may only be undertaken by each traveller for and by himself. Initiation and intuition are virtually identical in the sense

that the journey leads to absolute Subjectivity which is beyond all subject/objects relationships. From the Inferior Hebdomad<sup>22</sup> the inward journey comports an equal and opposite journey into the Outer. Those who achieve successfully this penetration of the veils of Isis are thereafter as it were branded with the most ancient and inscrutable hieroglyphics that remain forever undecipherable by those without the deepest Within of Being.

At this point it is desirable to bring the subject into alignment with the O.T.O. which has as a major objective the magical preparation of planet Earth for its assumption of a responsible and fully conscious rôle in the Cosmos. The O.T.O. is a *magical* organisation and it relates specifically to the Outer Ones. The A.:A.:<sup>23</sup> is a mystical Order and relates to the Deep Ones. The twain will meet in Man<sup>24</sup> and the event will establish on Earth the Kingdom of Ra-Hoor-Khuit. RHK symbolizes, in one god, the dual forces of Set and Horus, the Double Current. At that time Consciousness will be released, by initiation, into dimensions beyond man's present comprehension. There will also be established a throne for the Outer Ones, while the Deep Ones lie waiting within.<sup>25</sup>

Ra-Hoor-Khuit, the K-hut of AL, is Horus-Behutet, god of the 'hut' or winged disk, the earlier form of Aten, the god who *crossed over* the earth from west to east on the wings of the vulture Maut, the zoötype of the M'aati.<sup>26</sup> Maut conveyed him over the water of the void where the Apep lurked. This is figurative language for the journey from the mother-star, and concerns the cult that used the Apoph or Ophidian Current and which thus ante-dated the solar-phallic cults of the later Horus. The name Ra-Hoor-Khut, which is also a magical formula, synthesizes the vastly ancient elements of the Typhonian Tradition.

The winged disk was the vehicle that transported the magical child (or seed) who came to establish upon earth the throne of the

<sup>22</sup> The states of being represented by the sephiroth 4 - 10.

<sup>23</sup> The Order of the Silver Star (Sirius).

<sup>24</sup> MAN = 91 = NAM, the Primal Word or Name. "The Power of Man is the Power of the Ancient Ones. And this is the Covenant". (Necronomicon, Schl. ed.).

<sup>25</sup> Cthulhu, dreaming in the Deep (R'lyeh, the sunken city) symbolizes the present unawakened state of humanity.

<sup>26</sup> See glossary, *Aahti*.

Outer Ones. Such is the Kingdom of Ra-Hoor-Khuit (or Khuit) adumbrated in AL.

According to Massey, "Aten was a very early name of Horus as god of the dual Horizons". The reference is to the journey from West<sup>27</sup> to East<sup>28</sup> of the Mother-Star. The *Ordo Templi Orientis* (O.T.O.) is the Order of the Temple of the East, the place of resurrection, of magical revival; it is the place of the re-awakening of the Ophidian Current celebrated in AL as Ra-Hoor-Khuit. As such, its function is to prepare the way of return of the Outer Ones.<sup>29</sup> In the *Necronomicon Gnosis* the process is typified as the awakening of Crhulhu. Thus we have the Woman and her dog, the Mother and her Son, the Goddess of the Seven Stars, Set-Typhon,<sup>30</sup> and the Sirius system represented by Yog-Sothoth. The two Orders - O.T.O. and A.:A.: - are thus interrelated.<sup>31</sup>

Ra-Hoor-Khuit, being a form of Hor-Makhu, is identical with Aten imaged by the winged disk of the Divine Son, divine because of non-human parentage on the father's side, being the seed of the woman without human intervention. He is thereby the type of the 'bornless one', the ram or lamb of Christ in the Christian version of the virgin birth. The Pharaoh assimilated to this type therefore represented an inconceivably ancient line of Typhonian mutants of which Set was the announcer.

The Panic Currents in Europe and the Krishna Cults of India were of Typhonian provenance, as witnessed by the pan pipes and the flute symbolic of the sevenfold airs or aethyrs represented by the goddess of the seven stars. It was on this account that the flute was known as the 'devil's reed', an instrument of abomination and uncleanness used in the ancient mysteries.<sup>32</sup> The place of reeds in the delta valley was the swamp named Serbonis, where Typhon lurked. In the *Necronomicon*, the headless or faceless one, Nyarlathotep, the

<sup>27</sup> Amenta, typified by the vulture Maut.

<sup>28</sup> The place provided for the rising of the son.

<sup>29</sup> The O.T.O. is the Temple of the Outer Ones.

<sup>30</sup> Cf. Set-hulu (Crhulhu) in the Deeps of Space.

<sup>31</sup> Cf. the Starry Wisdom School and the Esoteric Order of Dagon (*Necronomicon Mythos*).

<sup>32</sup> Fellows (*The Mysteries of Freemasonry*) notes that "in the time of Cicero, the terms mysteries and abominations were almost synonymous".

god of Amenta, was represented by an idiot flute-player at the centre of creation. The headless *ankh* formed the T (Tau), which is the Cross of Set, dark god of the depths. Krishna was also the dark god. He was sometimes depicted as 'bent in three places', which renders the image comparable with the crippled or dwarf-form of Horus as the Khart, or Hoor-paar-Kraat. The crooked Krishna, luring with his flute the gopis (cow-girls) in the groves of Vrindavan, is cognate with Pan's ravishing with his reed the nymphs in the forest glades.

The myths were debased to mere fables, but the original imagery shines forth once the types are interpreted. The antique fulminations against the *aati* and the *menati*, interpreted by classical authors as abhorrence of bestial, or of some other form of unnatural congress, may have been applicable in the latter days of the historic, post-monumental, phase of Egyptian culture, but the original strictures were of a very different order. They concerned a particular form of miscegenation. It is a form which again confronts humanity - the commingling of human with non-human, though not animal, seed. We have but to consult the annals of Ufology for recent accounts of these mysteries, or 'abominations', which are now understood to be not at all new but of incalculable antiquity.<sup>33</sup> Rabbinical lore,<sup>34</sup> in particular, is replete with examples of a traffic which has relevance to AL and to its essential axiom: "Every man and every woman is a star."

The Aten disk was the circle or ark (the *ukha* of the monuments) which conveyed the solar bark. But this was an eschatological interpretation of the disk, for the circle, ark, or barque that typified both the circumpolar stars of Typhon and the first embarker or barker (Sut-Anubis), was imaged by the dog that announced the advent from the deeps of space of the extraterrestrial disk (spacecraft) bearing its star-seed. Its terrestrial analogue, Anubis, announced on earth the rising of the Nilotic waters which literally

<sup>33</sup> Christopher Johnson suggests that "ab homination, especially in this context, is surely cognate with 'ab homine' - 'away from (hu)man'. The alien is usually loathsome to the herd".

<sup>34</sup> For unmistakable traces of traffic with 'angels' and other non-terrestrial entities, see Book VIII of Waite's *The Holy Kabbalah*.

deposited, and then fecundated, the land of Khem (Egypt), the black or dark land.

The disk or circle was the stellar mothercraft, not the bark of the later mythos, represented by Stonehenge, itself a symbol in stone of the Ark. Stonehenge was known as the 'Ship of the World', not because it resembled a sea-going vessel but because it was associated with the voyage through the waters of space of celestial luminaries. It was the ark that typified the son-ship founded on the earlier model of the mother-ship.

*Hut* is the Hadit-Principle which appears in many Egyptian god names, e.g., Ra-Hoor-Khut, Har Khuti, Khart, etc. It typifies not only the 'infinitely small and atomic point' in physics, but, more significantly the preconceptual energy of metaphysics.

The deity Khut, Har-Khuti, or Ra-Hoor-Khuit is pre-monumental and in the records of the 'divine'<sup>34</sup> dynasties a period of 13,420 years is assigned to the Typhonians, or worshippers of the Child, whether stellar as Sut or Nut, solar as Horus, or both as Sut-Har or Yog-Sothoth. He manifests on the double horizon, East and West, as Hormakhu or Hrumachis whose symbol is the triangle. The word God is identical, etymologically, with the Egyptian Khut, the k and the t having been elided in the course of ages.

Khut is the 'God of the Triangle' of which the equinox and, earlier, the solstice, was the apex (*kbut*), the equinox in the zenith, the god who cut the ecliptic at the double equinox. The child (*Har*) and the god (*Kbut*) were identical as the ever returning or ever coming one. Har-Khuti thus manifested the trinity at the corner, or angle, at which the young god was reborn. The angle was the Kheb or Khep, the womb, the first hold or hand which gave its name to the Unnt that gave birth to the child. The hand, being a figure of five<sup>35</sup> is the glyph of the woman with her five-day deluge and of the fivefold triangle of fifteen steps (3 x 5) symbolized by the 'Goddess 15'. The circle (mother) and the triangle (son) meet in the yantra of Kali, the goddess of time and periodicity; and in the Masonic Seal of Sirius (see illustration). Babalon may also be described as the terrestrial representative of Kali.

<sup>34</sup> I.e. extraterrestrial.

<sup>35</sup> The five fingers that *bold*.

The *khut* or *hut* is also the height (apex), being the eighth god as a culmination of his mother, the goddess of the seven stars. It has many other symbolic forms: a seat or throne, a boat, a table (plateau), a shrine. *Hut* was a modification of *Khut* (God), which in turn is a variant of *Kheft*, the Devil as the Aft or hind quarter of the Circle of Time, the *Khep* or *Khepht*. Hence the backward litanies associated with the black mass and with witchcraft. *Kheft* is also the goddess of the West; she is the cleft symbolizing the Tuat of Amenta, the region of the dead below the horizon, the subliminal depths of consciousness. The empty throne which forms the head-dress of Isis denotes the absence of Osiris (i.e. the sun), and signifies his descent into Amenta when he sinks beneath the level of the western horizon. The image denotes also the absence of the principle of fructification.

In some legends the phallus of Osiris was swallowed by a fish,<sup>36</sup> and Isis failed to recover it. But the absence of a natural agent of fructification comported the presence of an unnatural agent which, before the facts of paternity were generally understood, referred to the non-human traffic and fecundation previously noted. The Typhonian Way is the Negative Way, and the hornless ram as the Lamb signified, in the Sebek Dynasties, the descent from the Mother, i.e. the pre-solar or sabean source. Its way of attainment is by reflection, shadow, the negation not the union of opposites. The *Neter*, or neuter, was the sign of the deity, neither male nor female.<sup>37</sup> The *Neter* in the hieroglyphics is the axe sign, denoting 'a god'. The God of the Axe was a title of Horus Behuter, the god of the 'hut', Hadit, the winged disk that traversed space on the wings of the vulture. The axe is the instrument of cleaving and of breaking open, the cleft-maker. It typifies the child who breaks open the mother. The axe became the sign of the god as the Coming One, the one that came forth from the deep. Its shape is the figure of 7 and therefore of the Typhonian goddess. The axe also symbolized the most ancient law givers, the stars shining eternally in space as an image of Time

<sup>36</sup> *Mormyrus oxyrinchus*.

<sup>37</sup> Cf. 'neuter' and 'neither'. Spare's "Neither-Neither" can also be seen as a description of the non-human line of descent. The fallacy of the idea of a union of opposites is treated in ch.5.

- the seven stars of the Great Bearer, she who reached her climax or height in the eighth, represented by the Dog Star Sirius.

The pyramid or triangle was the terrestrial sign of the height, as noted by Maspero:

Pyramid is the Greek form, *pyramis*, of the compound term 'piri-m-üisi', which in Egyptian mathematical phraseology designates the salient angle, the ridge or height of the pyramid.<sup>38</sup>

The name of the Great Pyramid was Khuit, meaning the 'horizon', which every evening engulfed the sun as it sank into the deep. In the same way, the fish swallowed the Phallus of Osiris and returned it to the deep, thereby announcing the time of the deluge, at which time the creative force broke open the uterus of the Nile and regenerated the land.

It is possible to determine the nature of the various phases of the Gnosis by referring to the 'magical' numbers relevant to their expression. In the earliest phase, for instance, space was visualized as having seven gates, the number seven indicating the primordial stellar cult. The lunar heaven, or space, had 28 gates, while in the final, solar, phase the gates were twelve, thirty-six, or seventy-two according to the figurative divisions of the zodiac. There is a thirteen-fold division, which accords with the latest phase through which human consciousness is now passing. This 13-fold division is represented as the Aeon of the Daughter, for 13 is the number of the Woman. The 13th Sign, Arachne, the sign of the Spider, overshadows and interpenetrates the Gate of Gemini which marks the passage of ingress for the influence of Zain.<sup>39</sup>

Sirius marked the transition from the Sabeen reckoning of Time by the Great Bear, to the later reckoning by the apparent revolution of the sun. But there is more to this symbolism than a record of time-keeping. From Ursa Major came the Great Bearer of seed in Lemurian times.

The Sirius invasion on the other hand was post diluvian. The bright star of Sirius was the sun which in later symbolism became

<sup>38</sup> See *The Dawn of Civilization* (Maspero).

<sup>39</sup> See *Outside the Circles of Time* (Grant) for a full discussion of the significance of Zain. See also *Arachne Rising* (James Voght), Hart-Davis, MacGibbon, 1977.

confused with the solar orb of the terrestrial system. The dog-star not only regulated time in heaven, it also announced the periodic deluge<sup>40</sup> on earth, which was interpreted as a warning, during its flow, against 'intercourse with cities'.<sup>41</sup> The symbolism is relevant to the physiological aspect of the Gnosis.

The strange grimoire, *Oahspe*, describes the consequences of ignoring this 'heavenly' warning:

Of the miseries of the land of Egypt (sic) the half hath never been told, nor ever shall be; for they were of the flesh, and of such kind that one may not mention them fully, for the history would also involve the beasts of the fields, and dogs, male and female, and goats also.

Suffice it, the people were victims of evil spirits, and had descended to such unnatural practices as poisoned the flesh, which became inhabited with vermin; and they had running sores; and only evil practices alleviated the pains. The people were subject to entrancement by evil spirits, and the latter appeared among the people, taking to themselves corporeal forms for evil's sake, also eating and drinking with mortals daily.<sup>42</sup>

Perhaps the Warning of the Dog, itself a secret rubric, has a deeper, an even more cogent advice of prudence against that other traffic, that other miscegenation that had antedated the historic deluge and the submergence of continents most afflicted by the Typhonian 'disease'. This surely is the proper significance of the dog that appears in masonic lore where it is in fact a symbol of Prudence.<sup>43</sup> But the 'moral leprosy', the 'dark rites', mentioned by Massey, and described in *Oahspe*, were not the scars only of physical diseases. The 'accurséd' Typhonians were tainted with extra-terrestrial and essentially non-human contaminations.

Although the present state of our knowledge renders speculative any such interpretation, there is strong evidence to support the

<sup>40</sup> I.e., of the Nile.

<sup>41</sup> The city being the symbol of the feminine.

<sup>42</sup> *Oahspe*, p.505.

<sup>43</sup> See Fellows, *Mysteries of Freemasonry*.

suppositions involved. We may be sure that no state of merely physical degeneracy, manifesting as bestiality or sodomy (which would not have characterized only one religious or ethnic group), would have occasioned so fierce and widespread an abhorrence. As Massey has made abundantly clear, the records of entire dynasties were destroyed, their monuments defaced, in an effort to erase all traces of the Typhonians. A sledge-hammer to annihilate an ant, if merely physical factors were involved. But there is ample evidence to show that the Ammonians, or Solarites, owed more than half their pantheon to a strange and ostensibly repulsive form of magical miscegenation of which the quasi-bestial deities of the Nile Valley are thinly veiled mementos.<sup>44</sup>

The Great Old Ones appear in ancient lore, first as the super-human powers represented by Typhon (Ursa Major) and the Dog Star, Set. They are described by the Welsh bard Taliesin as the 'sluggish animals of Sut', or Satan. They were vilified as the 'backsliders' by the later theologians because these constellations were seen to lose time as compared with the solar timekeepers. In the gnosis this backsliding was associated with bestial cult practices. But that is merely an interpretation of types which reflected, perhaps, the ignorance of the interpreters. It referred, rather, to an essential nostalgia for the Typhonian Gnosis which was antediluvian, pre-monumental, and which pre-dated the earliest known mythologies. A glimpse of the true situation is revealed in *Oahspe*: "I teach both angels and mortals they shall not worship any one born of woman".<sup>45</sup> This is an allusion to the Typhonian bloodline. Although it would appear to favour the paternal bloodline, this is not so. A previous verse describes the All Highest God as "One not in shape of man".<sup>46</sup> The implication is that the All Highest God is sprung of the solar race, and that the original, Sabeian, Gnosis is abhorrent because the Typhonian mother bred creatures indistinguishable from, although quite other than, man. As two identical-seeming plants may spring from different seeds, so humanoid forms may

<sup>44</sup> Lovecraft glimpsed these mysteries intuitively, as revealed by his tale, *Imprisoned with the Pharaohs*, which accords with initiated insight into ancient symbolisms.

<sup>45</sup> Page 721, *Oahspe*.

<sup>46</sup> Page 719, *ibid*.

spring from seed not essentially human. Recent investigations into the nosology of human types suggest that diseases may germinate in spaces beyond Earth.<sup>47</sup>

It has already been noted in this connection that the design for Atu I, rejected by Crowley, depicts the Bear (Ursa Major) overshadowing the Magician, thus indicating the Typhonian origin of his magick.<sup>48</sup> A great deal of confusion has arisen because of the double function of Thoth (Mercury) in magical symbolism. The first form of this god was Sabeian, and it was represented by Set-Anubis, the Set-An or Satan of later theologies. Its celestial representative was the Dog-Star as Guide of the Ways in Heaven; on earth, it announced the waters of inundation. The second form of Thoth was Taht,<sup>49</sup> whose full name, Tahuti, signifies the Double One and the gibbousness of the moon, waning and waxing. Anubis was the synthetic type of dog and ape typified by the cynocephalous or dog-faced baboon. According to Herodorus, this creature was used in the sacred rites as a time-keeper, because the female in its courses emitted at the moment of lunation, periodic howls. This accounts for the query in AL<sup>50</sup> - "Is a God to live in a dog?". The fact is, the earliest male deity was identified with the Dog-Star. The query concerns the ancient ritual, and the response is in the negative, because the tradition implied by it is that of the later, post-stellar, Ammonian Cult. But the verse continues - "but the highest are of us", implying that although the dog has been cast out, it did at one time represent the height or summit of heaven. The later Taht was therefore known as the Lord of Am-Smen, the eighth region, the eight being, as before noted, the climax or full manifestation of the Light of the Seven Stars of Ursa Major. On the Tree of Life the height of the Seven Inferior Sephiroth is in Da'ath, the Place of the Double One.<sup>51</sup> The phrase, "the highest are of us",<sup>52</sup> therefore indicates assimilation to the god of the Eight (i.e. Set), the Height, which is, by reflex, also the god of the Depth.

<sup>47</sup> See the researches of Hoyle and Vikramashila.

<sup>48</sup> See Plate 3.

<sup>49</sup> See chapter xliiv of the *Egyptian Book of the Dead*.

<sup>50</sup> AL.II.19.

<sup>51</sup> 11 - the 'accurséd' eleventh Sephira.

<sup>52</sup> AL.II.19.



The Ammonians worshipped the Sun, but the initiates of the true tradition worshipped the Sun behind the Sun, first typified by the Dog Star. To this primal tradition the Typhonians remained true to the end, whereas the solar cults departed from the Hidden God and worshipped its material manifestation, the central star of the solar system. Worship here signifies an awareness of the source or origin. The first terrestrial races were not of solar but of stellar origin and *Liber AL* at its outset declares for this doctrine that "Every man and every woman is a star".<sup>53</sup> This was the doctrine that was submerged with Lemuria and Atlantis, although faint traces of it were perpetuated by the Mongol races, and its ghostly echoes informed the Typhonian Tradition in Africa. The current attained a fresh impulse in the pre-monumental Egyptian dynasties and emerged again in the Tantras of the Far East. It survived in some of the gnostic sects as the remnant of a once virile current, and its final perversion into the false Solar tradition dates from the death of Sut-Apophis, last king of the Hekshus, or *Shus-en-Har*.

The cult of the earliest God was that of Ser: "Hail unto thee, Set Apehpeh, in the boat of millions of years, overthrowing enemies before the boat of the Sun", is the ancient salutation to Set as Sorthis the Dog Star. It contains a direct allusion to a pre-solar invasion (from the Great Bear system) by the seed-bearers of the Ophidian Current (Apophis) who overthrew, for a time, the opposing influences projected from the solar space-barques. This event, recorded in the heavens long ages past was repeated *in reverse* upon earth within historic times as the overthrow of Sut-Apophis, the last king of the *Shus-en-Har* in Avaris,<sup>54</sup> thus terminating the XVIIth Egyptian dynasty. The twin types of Sut-Har (Set and Horus) were Sothis and Orion whose totems were the dog and the wolf; hence the composite image, at one phase of Egyptian theology, of Sut-Anush. The conflict between Sut and Har had its origin in the two star systems the denizens of which strove for supremacy in a conflict of which the coveted prize, and the field of action, constituted the earth

<sup>53</sup> A.L.I.3.

<sup>54</sup> Cf. Arueris.

itself.<sup>55</sup> The stellar tradition in Egypt retained its allegiance to Sut, but the followers of Horus transferred their loyalty from Orion to the sun, the solar race having absorbed Orion. Sut-Anush then became Sut-Har under his Sun-and-Sirius type, his final planetary representative being Saturn (the *remn, urn*, or child of Sut). Moreover, *Khut* was a modified form of *Khept* (or Khepsh), and Har-Khent-Khuti was the son of Khepsh. Ra-Har-Khut therefore is the solar version of Hoor-paar-Kraat, the dwarf deity who was silent or dumb (Harpocrates), the impubescent babe incapable of uttering the creative word.

When the sun-god was dreaded for his destroying fire, rather than adored for his fructifying rays, he was assimilated to the god Shu<sup>56</sup> (a form of Set), and to the ass, a Typhonian totem of Set. Shu is a derivation of the inner African *Eshu*, a phallic creative deity and also a destroyer. Egyptian myth, however, features another Shu who came forth from the waters (ocean of space) and this may indicate a trans-solar provenance. The Japanese sea goddess of Enoshima (*Enoshuma*) may stem from this source. In which case the Dog Star is indicated.

Furthermore, the voodoo connection is confirmed by the fact that the name *Khepera* was applied by the Egyptians to Shu. Lucas<sup>57</sup> notes the similarity between the names Khepera and Elegbara, an alternative form of Eshu. Khepera means literally the *khepsh* or hindside of Ra, i.e. the nocturnal or hidden son which is symbolic of the sun in Amenta, the god in the southern hemisphere, viz: Set. Another Yoruban equivalent is the derivation of Typhon<sup>58</sup> from the African Obalufon or Oba'ufon. The designation *Ob*, meaning 'overflowing' or 'swelling' was given in Egypt to the inundation of the

<sup>55</sup> It is important to understand that this conflict was the reflection in history of human types enacting again (& perhaps also rehearsing for future recurrences) a cosmic drama which involves also non-human actors, and which will no doubt continue sporadically until destiny decides which faction will triumph in its bid to restore earth to its original denizens. For the human actors are outposts on earth of their non-terrestrial masters. They form the body of those secret cults whose existence has long been known to initiates. See *The Book of the Damned* (Fort), ch.10.

<sup>56</sup> Cf. Shugal.

<sup>57</sup> *Religion of the Yorubas* (Lucas), p.60.

<sup>58</sup> The Greek form of Taurt.

Nile. This phenomenon later became known as Python, 'the enemy', hence Ob's association with the serpent. The Ob and the Python (a metathesis of Typhon) together include the name Oba'ufon. According to Bailey,<sup>59</sup> the word python is derived from *pytho* (Grk.) 'to putrefy', by which is understood the corruption of the waters. Typhon is a species of fever

occasioned by the effluvia arising from either animal or vegetable substances in a decayed or putrid state; and hence it is that in low and marshy countries it is apt to be prevalent, when intense and sultry heat succeeds any great inundation.<sup>60</sup>

This is a perfect description of the miasmata arising from the Nilotic delta during the dog days. In magical terms, therefore, Typhon resumes the formula of putrefaction represented by Scorpio and allied to the alchemical figure known as the Black Dragon. It is significant that the Canopic jars containing the entrails of the embalmed mummy were named after *Canob*, 'the father of the dragon' or the 'measure of the overflow'. *Canob* derives from *Cane*, 'a perch, a fathom, rod, or cane, to measure', and from *Ob*, 'dragon or serpent'. The Canopic vessels are therefore related symbolically to the rise and overflow of the Nile, heralded by the dog star, Set. This shows that Typhon and Set were as intimately related on earth as in the heavens, as the Dragon of the Seven Stars, the primordial Woman and her Dog, Sothis.

When the Mysteries were no longer understood the formula worked its way, in a twisted fashion, into the bestial practices for which the Typhonians were condemned by the Ammonians and the later solarites. However, all genuine magical formulae are multivalent, and the dog and the woman comported a use of the Ophidian Current which was known to have great efficacy. Putrefaction breeds the phosphorescent phantasms reflected into the astral light as miasmata arising from the stagnant waters of the land of reeds, the swamps of Serbonis, the lake in which the fabled Python is said

<sup>59</sup> Cited by Fellows in *Mysteries of Freemasonry*.

<sup>60</sup> Hooper, *Medical Dictionary*, cited by Fellows.

to have died. Serbonis supplied the Egyptians with the bitumen and sulphur used to arrest putrefaction of the dead.

The Canopic jars were sealed hermetically by stoppers shaped in four different forms: (1) that of the dog, the barker who warned of the approaching inundation, (2) that of the hawk signifying the flight of the Etesian wind that swelled the waters, (3) that of the heron which denoted the south wind, propellor of the waters, and, (4) that of the virgin; for when the sun had passed her house<sup>61</sup> the inundation had all but subsided.

The reference to the winds recalls the legend familiar to masons: "It is he<sup>62</sup> that under the name of Osiris, persecuted by Typhon *and by the tyrants of the air*, was put to death, shut up in a dark womb..."<sup>63</sup> which indicates the conflict between the Typhonians and the Ammonites. Of all the winds it was the burning and obscuring khamsin, or typhoon, that was the most dreaded as the reign of Typhon. In that vortex vanished the terrestrial elements that nourished the caverns of the earth described by Al Hazred in 'The Nameless City'.<sup>64</sup> Which is a manner of saying that the original votaries of Typhon are gathered up and preserved in the interior of the earth; likewise the minions of Cthulhu lurk in the depths of unfathomable waters before rising once more to re-possess the planet Earth. These aerial currents are represented in the symbolism of the magician's wand by the wings surmounting the mercurial Caduceus. The wand, staff, or sceptre, became, in eschatology, the emblem, *par excellence*, of the sacred person or Holy One, the *kadosh* or *cadoce*, hence *caduceus*. The wind regulated the increase of the flood waters which, in the formula under discussion, refers to the peak period of the flowing or flowering priestess. It was also the magical controller of the lunar waters typified by the rod, cane, or measure of the Nile, held in the paws of the dog-headed Anubis

<sup>61</sup> The astrological house of the virgin; Virgo.

<sup>62</sup> I.e. the sun.

<sup>63</sup> The quotation is from Fellows (*Mysteries of Freemasonry*), the italics are mine. See also the curious 17th century work, *Comte de Gabalis*, by the Abbé de Villars, page 189 of the English translation published in 1913 by The Brothers at the Old Bourne Press, Holborn, where the Tyrants of the Air are seen to be unequivocally related to ufological phenomena.

<sup>64</sup> The first of the Cthulhu cycle of tales, by Lovecraft, 1921.

who typified (in the Masonic Mysteries) Prudence, the regulator of moral conduct relating to the tides of human passion. The Abbé Pluche claims the reed or cane to have been the prototype of the Caduceus of Mercury (Anubis). John Fellows notes that this emblem is indicated in the freemasonic degree of Grand Elected Knight of Kadosh. To the question "Are you Kadosh?", the candidate replies "Yes, I am", and places his hand upon his forehead on which is a plaque bearing the legend *Nekam Adonai*.<sup>65</sup> The serpents entwined about the rod denote the Ophidian Current, "the work of the wand and the work of the sword" which Crowley (as the scribe of AL) was "to learn and teach".<sup>66</sup> The work of the sword has been treated elsewhere.<sup>67</sup> The work of the wand involves the double use of the Kadosh as the solar-phallic wand of the magician and as the regulator or controller of the waters.<sup>68</sup>

The insignia of the Royal Arch Degree embody the glyph of Stellar Gnosis typified by the seven stars of Typhon and the Blazing Star Sirius (Set). In the modern or masonic recension of this rite the insignia are merely ornamental, and rare is the mason who can give a satisfactory account of the pre-solar provenance of the mysteries of his craft. One of its advocates declared: "We discover in the Ammonian and Egyptian rites, the most perfect remains of those original to whom [sic] our society refers."<sup>69</sup> The same authority stated: "We derive from the Druids many of the Ammonian rites". This is as far back as the masons can go, for the original gnosis had been blotted from the land long ages even before the Druids floated their Mother Ship, although it is probable that the Son-Sun of the Druids was the child of the Mother alone.

There was an ancient Egyptian belief that the creation of the earth occurred at the precise moment of the sun's rising in the House of the Lion (Leo). This was preceded by an earlier gnosis in which the serpent, or dragon, determined the moment of creation. These traditions were blended in the image of the lion-serpent which was

<sup>65</sup> See *The Equinox*, Vol. III, p. 271; Crowley's poem of that name.

<sup>66</sup> AL. I. 37.

<sup>67</sup> See *Outside the Circles of Time* (Grant), and the novel, *Snakewand* (Grant).

<sup>68</sup> The connection is with the Rite of the XI<sup>o</sup> O.T.O., and with the formula of *Love under will* (93).

<sup>69</sup> Cited in Fellows.

attributed by the Chaldeans to Teth, the ninth letter of the Magical Alphabet. Teth combines the lion and the serpent in a single concept, but there is herein a subtle mystery for the letter Tau, adopted by the Masons as the letter of Life, is also the letter of Set. The Triple Tau of the Arch Masons is evidence of the fact. Fellows notes that, with the Hebrew, the Tau was the symbol of Life, whereas with the Greeks, the letter *Theta* (*Teth*) was that of Death. The confusion of meanings is apparent only, for a deeper mystery is here concealed. AL. II. verse 6 is relevant: "I am Life, and the giver of Life, yet therefore is the knowledge of me the knowledge of death". The Tau of the Masons is in shape the headless cross. It denotes the god below the horizon,<sup>70</sup> the phallus bereft of the kteis.<sup>71</sup> It also denotes the nine dry months, the period in Egypt when trade and communal intercourse proceeded undisrupted by the inundation. The three arms of the T represent each one quarter of the full cycle or 12 months. The Greeks who, like the later solarites, had lost the keys to the primordial gnosis, identified the sun in Amenta with the Typhonian child or babe of the Abyss, while the Egyptians exalted the lion as a type of inundation because the plenitude of the Nile occurred when the sun entered the constellation of Leo. This made the lion a type of death, for the Greeks, whereas for the Egyptians it was a type of life.

The Third Degree of Masonry, which equates with the 5<sup>o</sup> = 6<sup>o</sup> Grade in the system of the Golden Dawn, resumes the gnosis of the 'death of the sun'<sup>72</sup> and it reflects the entire doctrine, split by the conflict between the Typhonians and the Ammonians. The sun's "resurrection from the 'bed' or coffin was his regeneration *into a new world*; it was virtually the same as his return from Hades *on his liberation from the womb of the ship-goddess*".<sup>73</sup> Fellows thus expresses the kernel of the matter: "In masonry the True God, who according to pagan theology, *resides in the immensity of space*, is kept out of view, and *Osiris the sun, is substituted in his place*".

<sup>70</sup> The sun in Amenta.

<sup>71</sup> The kteis, O, plus the phallus, T, becomes  $\text{O} \perp$  the sign of Life. It is also the sign of Love.

<sup>72</sup> See note 65.

<sup>73</sup> Fellows. Italics mine.

Why? Because the original god was the sun behind the sun, viz. Sirius, or theologically speaking, Set.

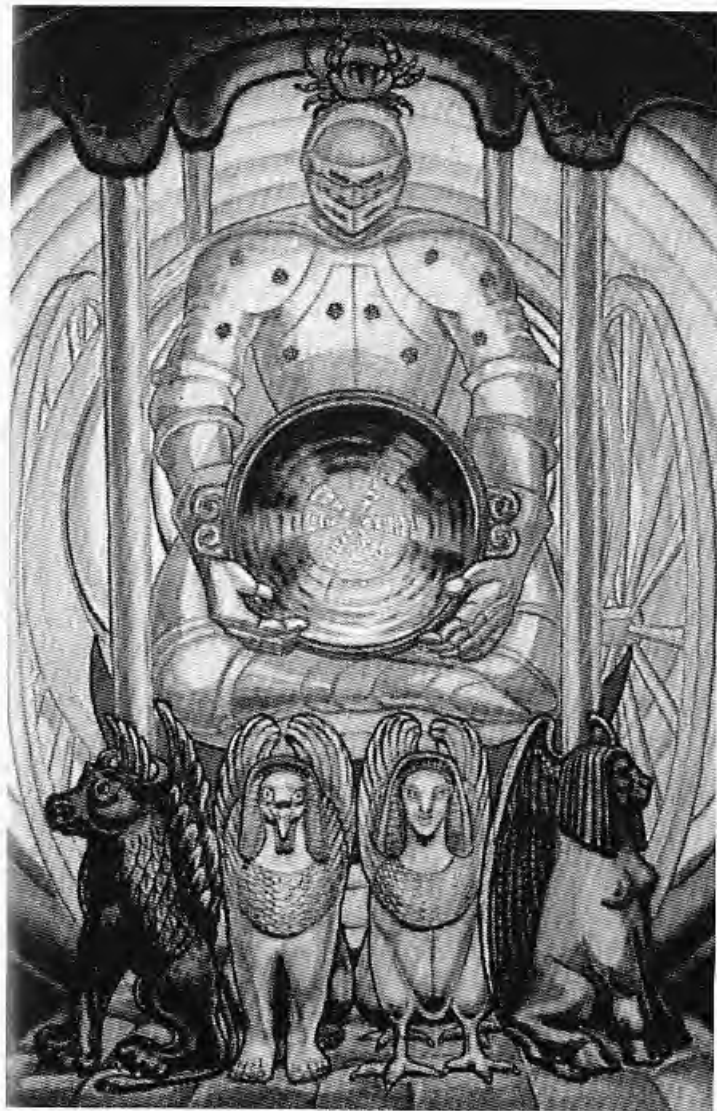
'Tyrants of the air' [see p.53] is a curious phrase which assumes today a sinister flavour reminiscent of the passage in *AL* (III.34): "fresh fever from the skies". Fever is a characteristic of the Typhonian Current as expressed in the image of the Swamp Serbonis. Furthermore, it is not a far step from the 'ship-goddess' to the 'mother-ship' familiar to Ufologists. The ship or ark containing Horus (the *Har*, or son) is depicted in the heraldic arms of Dunwich.<sup>74</sup> The Dunwich in question is in Suffolk, England,<sup>75</sup> not in New England, where Lovecraft placed it as a setting for several tales of the Cthulhu Mythos where it appears as a centre of pestilence (i.e. of alien influences). The important factor is that the notion of One God compounded the greatest secret of antiquity. It formed the basis of Druidism. But ages earlier, the Typhonians had been first in the field with Sut-Typhon, the mother and child in a single image. We may, today, laugh at the idea of a plurality of gods, but have we understood, even yet, the reality of which monotheism is a symbol: the unique concept of the One Self (or Consciousness) in all? In the *Necronomicon* this concept appears as Yog-Sothoth, the One in All, the All in One.<sup>76</sup> Even today, it seems, this is a highly secret doctrine, for very few understand it, even intellectually. And it is also a highly dangerous doctrine to the unprepared mind. The gods, a plurality of selves, will continue to form the people's pantheon for the simple reason that the people are in bondage to the illusion of separate selves, and by inference, of separate gods. The Single Self, GOD, was the great secret of Masonry, and this God was symbolized by the self-shining one, the Sun. But the inclusion in the insignia of the Royal Arch Degree of the Great Bear constellation identifies unequivocally the veritable source of its doctrines.

The vulture that bears the winged disk, Horus Behuter (Hadit), typified the sun and the solar fire in the abyss of the infernal

<sup>74</sup> See Plate 14, and *Kimmerian Revelations* [Morgan], p.149.

<sup>75</sup> A legend relating to Dunwich (England) connects it with a sunken city and rolling submarine bells.

<sup>76</sup> Frater Achad, on becoming a probationer of the A.:A.: assumed the motto *Unus in Omnibus*. In view of his connection with the Aeon of Maat, the fact becomes highly significant.



4. *The Chariot*. Designed by Crowley and painted by Lady Harris

hemisphere, the sun in the south (Set). That which is symbolized, however, is not the light of the sun of our solar system but of the stars whereof Sirius is the sun supreme. A passage in Maspero<sup>77</sup> provides a clue that is worth examining. Maspero declares that fire symbolized not only solar heat but also the Zodiacal Light. The equation is confirmed in a footnote in which he alludes to the title of a work by Brugsch Bey which contains a triangle, the symbol of fire. The zodiac represents the circle of time, or clock of the void, hence the vulture as bearer of the disk denoted foreknowledge concerning the cyclic return of certain stars. These were imagined as animals, and the vulture (*neophron perenopterus*) represented the Great Mother Neith whose guide and companion was the jackal. There is here a bridge between the Thelemic Gnosis transmitted by Crowley and the ancient typology of the Typhonian Tradition.

One of Crowley's more important visions involved an Intelligence named Abuldiz. The vision terminated abruptly owing to a breakdown in communication, and Crowley was left with a slowly fading image of an ostrich egg under a palm tree in the desert.<sup>78</sup> It is interesting to compare with this a myth of the Khoi-Khoi related by Hahn in *Tsuní-Goam* (p.84):

If the jackal discovers an ostrich nest he will scream for the white vulture. This bird then follows him, and when they come to the nest which is covered by the ostrich hen, the vulture claws up a stone and ascends the air vertically over the nest to drop the stone down plumb on the breeding hen. The ostrich, startled and frightened by the blow, scuttles off, and then the jackal breaks the eggs and both he and the vulture feast on them in the most friendly manner.

The plumes of the ostrich denote Maat, goddess of the Two Truths, the double truth applicable primarily to the Unity in Duality represented by Sut-Typhon. The stone and its mysteries have been analysed in *Outside the Circles of Time*; here it is necessary merely to remark the twin vultures implied by the symbolism, the vulture of Neith and the vulture of Maut. The Khoi-Khoi myth indicates that the aeon of Maat is transcended and reabsorbed into the

<sup>77</sup> *The Dawn of Civilization* (Maspero).

<sup>78</sup> For particulars see *Outside the Circles of Time* (Grant), ch.8., pp92-95.



Sirius-Neith (jackal-vulture) complex. In other words, the Aeon of Maat is a reflex of the original Typhonian Gnosis. Crowley was assured, in the *Abuldiz-Amalantrah Visions*, that "It is all in the egg". We have just shown precisely that what was in the egg was the aeon of Maat, and the demonstration is confirmed by the fact that the vulture (i.e. the white vulture) marked the passage of the sun in Aquarius and the veritable point of the full moon. This is the reason why the vulture signifies Victory (Netzach) which is traditionally attributable to this bird's keen scent for blood.<sup>79</sup> It is the mother-blood that is indicated, the blood of Neith. But Aquarius involves both Maat (Mother) and Ma, or Mu, (Daughter); the black and the white vultures of the primordial gnosis. The bird as Mu was an ideograph of the gestator, the woman of the Two Truths symbolized by the double stream of Aquarius.<sup>80</sup> On the other hand, the *Nu* or *Neh*, the letter of the black vulture, denoted the 'foul bird'<sup>81</sup> of Set, the Son. Both letters, Mu and Nu, typify water. The letter N typifies the Great Fish, symbolic of the Deep Ones. Their combination MN = 90, which is the number of *Tzaddi*, the 'fish-hook' that saves souls (fish) from the Deep. In New Aeon terms, the *tzaddi* represents the magical implement that fetches from the ocean of Space the spirits of the Deep Ones, ready to incarnate again upon earth. It is written in AL: "Tzaddi is not<sup>82</sup> the Star",<sup>83</sup> the Star of Nuit being the source of the spirits shining upon, or manifesting on, earth. According to Hor-Apollo (Bk.Lii) the white vulture was believed to have been impregnated by the wind. The wind typifies the activity of certain forces in Space known as the Outer Ones. According to occult lore, the Outer Ones coupled with terrestrial entities. Massey notes, significantly for the present thesis: "This kind of spirit not only entered the womb of Neith ... it also went out of the human body in a whirlwind". The process was symbolized by the spiral-necked vulture who bore the winged fire, the *hutet* or *hadit*. Not the fire of the sun, but the *lumiere zodiacale* associated with the Star of Set (Sirius), one of whose types was the radiant

triangle known as the *khuti*. Hence the connection between Ra, the ancient One, the Sun; Horus, the son; and Khuti, the stellar radiance resumed by the formula of the sun behind the sun, Ra-Hoor-Khuit. This term, heavily loaded in Thelemic tradition, is amenable to a variety of interpretations all of which comport predominantly Typhonian factors. Massey notes "The hawk or vulture on the pedestal or papyrus was indefinitely older than the human type of Horus the child in Egypt".

One of the names of the Vulture of Neith is *Nru*. According to Hor-Apollo the Egyptians symbolized the Mother by a vulture "because there is no male in this race of creatures", which could be interpreted as meaning that the vulture represented a type of conception not wholly human. *Nru* is numerically 256, which equates it with the Voodoo Spider Goddess possessed of 256 *kalas*.<sup>84</sup> But according to Massey "the older, the Typhonian vulture was a black, foul bird named the *Neh* ... and her children were the *Nahsi*". He notes further that "The adorers of the disk and the Typhonians avoided the orthodox vulture (sign), and used the cubit sign rather than the bird for the phonetic M". This curious version of the Typhonians and Disk worshippers reflects two conflicting traditions represented respectively by the letters M and N. M represents the blood of the female, the lunar *kala*. Its number is 40, the number of days comprising the period of the Nilotic inundation. It is also the number of weeks required for the gestation of the human foetus. The letter N, 50, represents the number of the Gates of Binah, whose name is Death. Binah is specifically the power-zone of Set, whose planetary representative is Saturn. The Gates of Death, or Daäth, swing both ways for they can also admit influences from Outside. 50 is the number of the Arabic *Khamsin* (Hebrew, *Khamshin*) which is derived from the Egyptian *Khamsin*. The *Khamsin*, or 'winds of the fifty hot days' (dog days) are associated with Ser and the Dog-star Sirius. They are equivalent to the fifty gates symbolic of the return of man to the heights by the operation of Shekinah.<sup>85</sup> The first gate<sup>86</sup> is in Matter, and the last is in God. The last Gate, which

<sup>79</sup> See Hor-Apollo, *Hieroglyphicon*.

<sup>80</sup> Air and Water; milk and blood; white and black.

<sup>81</sup> In terms of the physiological gnosis, the foul bird typifies the menstrual flux.

<sup>82</sup> Not = Neith or Nuit, Nought.

<sup>83</sup> From Nuit's chapter; verse 57.

<sup>84</sup> I.e. stellar radiations. For a detailed analysis of this highly technical term, see *Cults of the Shadow* (Grant), chapters 4 & 5, and elsewhere in the trilogies.

<sup>85</sup> See A.E. Waite, *The Holy Kabbalah*, pp.218,396. See ch.16 *infra*.

<sup>86</sup> I.e. the vulva.

resumes them all, is in Binah,<sup>87</sup> so that God is attained by man in - and because of - Shekinah, for which reason her number is said to be 50. According to Rabbinical lore, Moses failed to open the fiftieth Gate because he had ceased to live with his wife. The union of the *Yod* and the *Hé*<sup>88</sup> produced five lights which gave birth to the fifty Gates or Supreme Lights. The Light of the Mother Above<sup>89</sup> reaches man by the fifty Gates. He who devotes himself to the Law opens the fifty Gates of Binah (Saturn-Set) which correspond to the *Yod* multiplied by the *Hé*.<sup>90</sup> They are in the region of the Great Mother<sup>91</sup> who gives power to the shakti below.<sup>92</sup>

The letters M and N comport predominantly negative concepts. M is represented by the wave of water, as exemplified in the astroglyph for Aquarius: the undulation of the reptilian or ophidian current employed by terrestrial adepts. N represents the absolute negation that obtains beyond the Abyss. The difference between the two sets of symbolism is paralleled by the difference between the Hanged Man of the Tarot, the One who makes the Crossing,<sup>93</sup> and the Crossing itself. In terms of *Liber AL*, N represents the Ordeal X, which is the Ordeal of the Crossing. The orthodox letter stood for the white vulture of Neith; its Typhonian equivalent was the black bird of Set whose symbol was the Tau which typified the nine dry months.<sup>94</sup> On the other hand, M typified the waters of the three months' inundation. The dry land is the desert, the empty or deserted land, the terrain of Set; the only shapes there are the mauve shadows cast by sloughed thought-forms that linger as shells bereft of true vitality and reason. There is here no flesh, merely the wraiths of egoidal or personal consciousness. The vulture reigns in this realm, as the bloodless shells testify. Hence the bird is symbolic of 'Victory', the title of the seventh sephira, Netzach, typified by the Raven or blackbird of Set. The denizens of this desert are drained

<sup>87</sup> The planetary representative of Binah is Saturn.

<sup>88</sup> I.e. the lingam and the yoni.

<sup>89</sup> Symbolizing the influence from Outside or Above. See Gloss., *Mezla*.

<sup>90</sup> The number of the letter *Yod* is 10; that of *Hé*, 5.

<sup>91</sup> Maha Shakti, the Shekinah.

<sup>92</sup> I.e. terrestrial woman.

<sup>93</sup> I.e. of the Abyss.

<sup>94</sup> See remarks of p.51.

of blood, hence the vampire-type as Lord of the Mauve Zone. The vulture as the type of the Mother (Typhon), the dog as the type of the Son (Set), resume again the symbolism of the Woman and her dog, a symbolism that has descended to the present day. In a Thelemic context, the *Nahsi* are the 'dogs of Reason',<sup>95</sup> for reason is typified by Daäth, *beyond which the human intellect cannot penetrate*. The Mauve Zone marks, on its terrestrial side, the limits of the rational.

The *Neb* veils the mystery of the double negative glyphed in Egyptian by the Nnnu sign, a wave of water, the mystical water symbolizing blood. The Nnnu or Nu-nu has the same function, metaphysically speaking, as the double negative of the Ch'an Buddhists who transcended phenomenal existence and who make the 'leap to the other shore'.<sup>96</sup> It is due merely to the availability of types that caused the Egyptians to denote the process by the image of the foul black bird. The notion of annihilation was anathema to the Ammonites, who did all in their power to preserve egoidal consciousness, and all because of a mistaken interpretation of the ancient symbolism. This it was which caused them to embalm the physical body in the erroneous belief that the process was essential to the continued existence of the body's metaphysical counterpart. The extreme lengths to which they went to ensure the preservation of the Mummy and the Name are matters of history. There was a time, however, in the pre-history of Egypt when the mummy was viewed merely as the *symbol* of the shade, or astral vehicle, which survived the death of the physical body and which lived on in Amenta. The *Neh* and the *Nahsi*, therefore, were ideographs of abhorrence to those who, having lost the true Gnosis symbolized by the Disk, sought in the preservation of the body (mummy) a magical basis for the immortalization of the soul. The Solarites, the Ammonites, the Osirians, lost the key to the primal gnosis, which the Typhonians alone preserved in the symbolism of Sut-Typhon, their Biune God.

Such was the situation in terms of theology. In terms of astronomy, Sut-Typhon represented Sirius and Ursa Major, whose earthly

<sup>95</sup> See AL.II.27.

<sup>96</sup> I.e. cross the Abyss.

representatives are the dog and the woman, the son and the mother. In magical terms, they are the practitioners of the XI<sup>o</sup> O.T.O.; in Taoist terms, the Subject (i.e. Absolute Subjectivity) and all objects. In Tantric terms they are Shiva and Shakti; and, mystically, the One Deity in all deities; the One Self in all selves. And this Sole Deity, this One Self, is *Not*.

As AL declares: "I am alone: there is no God where I am". (II, verse 23). This is pure Typhonian doctrine. Having discussed the more important Afro-Egyptian strands woven into *Liber AL*; we shall now consider some of the book's oriental components, which demonstrate even more sharply, perhaps, the Double Voice behind AL.

## 5

## The Mahdyamaka & Crowley



A major element in the magical philosophy of AL is based upon the formula  $0=2$ ,<sup>1</sup> which is fundamentally identical with the Hegelian dialectic. Since Crowley's death, however, it has been demonstrated physically that the realm of phenomenal structure is not transcended by a synthesis of two opposites to produce a third,<sup>2</sup> but by the abolition of both components. The formula is not therefore  $(+1) + (-1)$ , but the negation of the non-negative (plus), and of the non-positive (minus). The resulting *absence* is total absence, without trace of duality. This is not the case when  $0 = 2$ .

The Buddhist doctrine of Anatta,<sup>3</sup> alone of 'old aeon' doctrines, expresses this total transcendence of duality. Nagarjuna elaborated its implications in the Madhyamaka philosophy.

It is worth remembering, at this juncture, that Blavatsky, whose work Crowley continued, was instructed by Buddhist Teachers.<sup>4</sup> But although Crowley claimed to have continued her work he did not in fact base his system on *anatta* but upon the Hegelian dialectic.

<sup>1</sup> The reader is referred to Crowley's essay on Ontology (*Collected Works of Aleister Crowley*, vol.II) and to his considerations of the formula  $0 = 2$ , in *The Book of Thoth*.

<sup>2</sup> The third element remains within the phenomenal realm; it does not transcend it.

<sup>3</sup> Anatta = 71 = LAM, *The Way*. 71 is also the number of SATA, the serpent "which dwelleth in the uttermost parts of the Earth". (*Book of the Dead*).

<sup>4</sup> Morya and Koot Hoomi.



Nagarjuna's *madhyamaka*, on the other hand, contains an effective means of liberation from phenomenal existence, which positivist systems cannot achieve, nor can they ever do so.

Choronzon, the functional aspect of the negating factor is now forcing its entry into the terrestrial sphere. The system of occult philosophy represented by Blavatsky was reared upon the Buddhist doctrine of *anatta*, and it can in no way be reconciled with the positivist systems.

Madhyamaka maintains the proposition of Absolute Zero. Crowley's essay on Ontology<sup>5</sup> tended to confirm this, but he did not continue long to uphold this position. Instead, he adopted the Hegelian dialectic with its union of opposites of which the product can be - only and inevitably - yet another entity. The result of the union of two phenomenal entities is a third phenomenal entity. Even when this is nought it contains within itself the seed of duality, for on this system  $0 = 2$ , and we are not thereby released from the phenomenal framework.

The doctrine of Ch'an, known sometimes as the Wordless Doctrine, is suggestive of the Wordless Aeon which involves the negation or resolution of phenomena. The process is symbolized by Choronzon, or Choronzain, a name which signifies the perichoresis of two distinct dimensions, the phenomenal and the noumenal. Zain, or Z-ain, is the serpent of chaos typified by the *ayin*, the Eye; noumenally, the 'I'. Crowley notes that the only power that may overcome Choronzon is Silence. This is because silence is his ultimate nature. Aiwass is the minister of Hoor-paar-Kraat, the God of Silence in the ovoid of space; the babe in the egg referred to in AL. The name Choronzon also comprehends Chronos, elemental Time, and Zain, the sword which divides temporality (noumenon) into Time (phenomena). The Christ declared that he came to bring not Peace but a sword, which is an allegorical<sup>6</sup> mode of adumbrating the Aeon of Zain. As this would follow upon the Aeon of Osiris it is evident that Zain equates with Horus, or rather, with his twin, Set, the silent or wordless Aeon, Hoor-paar-Kraat. It would seem that Horus typifies not an aeon *but the power that initiates the*

<sup>5</sup> "Berashith", 1901. (See Crowley's *Collected Works*, vol.II).

<sup>6</sup> "I speak in parables so that they may *not* understand." (Jesus; italics mine).

*Wordless Aeon of Choronzain*. We may have here, also, a key to the Mysteries of Maat, for Maat is the Balance. She represents the aeon in which the Woman stands "girt with a sword [*zain*] before me".<sup>7</sup> The scales of the balance hide a symbolism suggestive of the squameous robes of the Deep Ones, as the *world of shells* suggests their habitation in the deeps of space.

Ten, the number of the aethyr in which Choronzon appeared to Crowley is significant in this connection, for the One beyond Ten (i.e., eleven) designates the World of Shells. The number 11 typifies not only the qliphoth, but the mode of evoking Them via the double current: the two ones that are none ( $0=2$ ). None, or Nun, by paranomasia, is the Fish,<sup>8</sup> the zoötype of the Deep Ones.

It may be noted that, all along the line, the symbolism confirms and establishes the Cult of Cthulhu as being identical with that of Choronzon; of Time and of that which is beyond Time.<sup>9</sup> In other words, the Aeon of Aiwass, or Hoor-paar-Kraat remains outside the circles of Time.<sup>10</sup> Are we not justified therefore in alluding to the Aeon of Horus as the Aeon of Choronzon? Yes, and no. The duration of an aeon is not necessarily 2000 years, or any other protracted period of time. The word aeon also denotes an infinitesimally fleeting moment,<sup>11</sup> an immeasurable period, the no-time required, perhaps, to trigger the Aeon of Maat? This would explain the dread pertaining to the notion of Choronzon, of Horus,<sup>12</sup> and of Aiwass, minister of the God of Silence resulting from total negation.

The Rev.Montague Summers considered Crowley's use of the Horus concept with reference to the present aeon as "a shamming flaming name" having "nothing at all to do with Horus, the son of Isis, the Lord of the celestial Ladder, the day-god worshipped in ancient Egypt. This 'Lord of the Aeon', 'the Crowned and Conquering Child', the 'Elder Brother', as he was fearfully and blasphemously called by the

<sup>7</sup> AL.III.11.

<sup>8</sup> Christ was represented by the Gnostics as Ichthus, the Fish.

<sup>9</sup> That which is beyond Time is typified by *Ain* (O) in its Ophidian form (Z, or *Zain*).

<sup>10</sup> The Circle, O = *Ain*.

<sup>11</sup> Cf. the Buddhist *Kshana*.

<sup>12</sup> As associated with war and destruction.

degraded Manichees, is the Power of Evil, Satan".<sup>13</sup> This erudite divine indeed divined a certain 'wrongness' in the notion of Horus thus represented, but by virtue of his conditioning he was unable properly to identify the power behind the phenomenon of disintegration. This, he naturally assumed to be the Devil, and he recognized in it the appalling spectre of Destruction that haunts humanity today.

Human societies have always tended to deteriorate but it has, hitherto, been possible in many cases to apply counter measures. However, now that the evolutionary impulse is waning there can be expected a massive regression to primitive, communal forms of society wherein the individual as such is virtually abolished. One can accept such a state of affairs and ebb with the tide, or one can assert one's individuality, as creative artists have ever tended to do, in an attempt to combat the entropy. But this will not now succeed, as occasionally it did in past phases of history because humanity is approaching the nadir of the Kali Yuga. There is, however, one viable alternative. This is the Negative Way exemplified by advaitin forms of metaphysical culture and, in particular, by the Ch'an Buddhism of the *Sheshthayana* (Supreme Vehicle).

The Negative Way demands personal disidentification, through the realisation of *Anatta*, with the phenomenal/noumenal world-play. It is noteworthy that *Anatta* = 71 = Lam, and that *Anatma* = 102 = LAMAL, a palindrome that expresses the true Cult of Lam as the transmitter to AL of LA (Not) via MA. 102 is the number of Nu + Mu.<sup>14</sup> Mu is a synonym of Lemuria. It is significant in this connection that the Arunachala hill<sup>15</sup> in South India dates back to Lemurian days.<sup>16</sup> The Vedantic form of *Anatta*, i.e. *Anatma*, is 493, the number of *Zod manas Zi Ba*, 'Nothing manifests in any form'. Its other number, 253, is that of Al Hazred, the name of the 'mad' Arab who transmitted the Gnosis<sup>17</sup> of the *Necronomicon*.

<sup>13</sup> *Witchcraft and Black Magic* (Summers), p.180.

<sup>14</sup> 56 + 46.

<sup>15</sup> The cult centre of Advaita.

<sup>16</sup> See *Sri Maharshi*, by S.Kamath, 3rd edn. p.44. Arunachala is celebrated in the ancient *Skanda Purana*.

<sup>17</sup> 253 is also the number of *Gnosis*.

It is necessary at this point to introduce seemingly diverse considerations. The three most powerful cults in the world of matter today appear as three distinct expressions of the number 31, which in combination constitute the 93 Current. They are:

- 1) Crowley's Cult of AL, with its talisman, *The Book of the Law*. (AL)
- 2) Frater Achad's Cult of LA, with its talisman, *Liber 31*.
- 3) Austin Spare's Zos Kia Cultus, with its psychology of ecstasy culminating in the Neither-Neither.

In *Cults of the Shadow* I indicated affinities between the Cult of Ma (46) and Achad's concept of 31 as the negative reflection of AL. Frater Achad formulated, by means of his mirror-magic, a qabalah of the Negative which has profound affinities with the theory of Protoplasmic Reversion utilised by Arthur Machen in several of his extraordinary tales.<sup>18</sup>

At about the time Crowley embarked upon his 'Equinox' period, Austin Osman Spare was elaborating his doctrine of the Kia which he described as the philosophy of *Neither-Neither*. That Crowley was involved in similar researches is proved by his preoccupation with the ancient Chinese formula, 0 = 2. Spare, likewise, was introducing into his system the Asiatic metaphysic of the Madhyamaka, or 'Middle Position', which eschewed the two extremes - Existence (Is) and Non-Existence (Not-Is). Avoiding both extremes, Crowley and Spare adopted a stance which reflected neither. Spare stepped back even further and assumed a standpoint of 'neither neither' which represents precisely the madhyamaka position, although it is, rather, the abolition of all positions, for Kia implies not only 'neither is, nor is not', but also, *neither* either of these.

The Kia is based upon a double negative reminiscent of the Chinese formula of Double Absence, or Absolute Absence.<sup>19</sup> This is the periphery of the circle which touches Spare's Kia and which formulates the process of Attainment through Absentmindedness elaborated in Spare's *The Book of Pleasure*.

<sup>18</sup> *The Great God Pan, The Inmost Light, N*, to name a few.

<sup>19</sup> See the works of Wei Wu Wei for a masterly treatment of this Formula of Shen Hui.

There are in this complex far more than stray threads of oriental metaphysics, vital though they are to an understanding of the 93 Mystique and its prominence in contemporary occultism. It is not possible to explain the formula in conceptual language because there is no language that is not dualistic. Approximately: Noumenon (non-duality) may be realised by the abolition not of the positive factor alone, but also by the negation of the negative factor which remains after that abolition. This double process results not in an absence, which implies a presence, but a *double absence* which abolishes the presence implied by the initial absence. What remains is total or absolute absence, known in Buddhist terms as *Sūnyatā*, Void.

Spare did not fall into the error of 0=2; his nought is Absolute Zero, for it is from total nothingness that phenomena arise. The creative occultist has necessarily to revert to this primordial void in order to encounter the source of materialization. No other formula permits "change to occur in conformity with Will", which is Crowley's definition of magick, the science of illusion, of appearances only. It is doubtful if Crowley intuited this fact, although Frater Achad seemed to be vaguely aware of it.<sup>20</sup> Spare most certainly was, and it enabled him to establish conscious contact with Intelligence outside space and time, themselves the framework of dualistic thought.<sup>21</sup> In other words, Space and Time rise and fall together with the appearance manifested within them. Crowley did not achieve contact *from his side*, for when Aiwass communicated with him it was at the will of Aiwass. The rent in the fabric of space, the warp in the sequence of time, occurred not at the pleasure of Crowley, but of Aiwass. Spare, on the other hand, seemed able to anticipate these rents and warps because he understood profoundly the *inbetweenness concepts*, the Middle Position (*Madhyamaka*), which is no position at all for it is the negation of the two positive concepts, 'Is' and 'Not-Is'. Frater Achad also realised that in order to discover God it is necessary to revert to the primordial Word, but it is doubtful if he realized the void nature of that Word. He noted

<sup>20</sup> The matter is adumbrated in Achad's "Official and Unofficial Correspondence", hitherto unpublished. See *Cults of the Shadow*, chapter 8.

<sup>21</sup> Space and Time are necessary adjuncts of the perceiving consciousness.

merely that the word ALLALA<sup>22</sup> adds up to 93, and that it formulates the Negative Current which invokes the primal God who is truly No-God.<sup>23</sup> In order that two things may unite, they must appear simultaneously. This they can never do because two thoughts (objects) cannot occur simultaneously in consciousness. Identity (i.e. unity) may be found only in the negation of both thoughts. Furthermore, words are expressions of thoughts and feelings, whereas Noumenon is beyond both thoughts and feelings. Therefore silence alone can express that which is beyond, or Outside.

A close study of Frater Achad's correspondence concerning the Aeon of Maat reveals how closely he came to comprehending the Reality underlying 93. However, he seems to have understood it as a combination of positive and negative elements, rather than as neither positive nor negative. Although I did not know Frater Achad personally, I knew both Crowley and Spare and my feelings are that Spare was aware that Reality was neither AL nor LA; rather, that it was the *absence of the absence* of both; or *Neither-Neither*. In this realization Achad resembled Allan Bennett<sup>24</sup> who at an early age experienced fleeting absorption in Reality and spent the remainder of his life endeavouring to realize it as the Natural State.

Nox (Night) is the symbol of Neither-Neither. One of its numbers, 210 or 70 x 3, signifies 0, the cube root of zero, which, as 000, formulates the qabalistic Ain Soph Aur. One of the communications received by Crowley (*Liber Trigrammaton*) begins with the words: "Here is Nothing under its three forms" The verse is numbered 000, and the communication in question is based upon the Chinese system of the Yin-Yang-Tao.

*Liber Trigrammaton* was described by Crowley as "an account of the cosmic process, corresponding to the stanzas of Dzyan<sup>25</sup> in another system". This particular communication is numbered 27,

<sup>22</sup> Meaning, according to Frater Achad: God (Al) is Not-Not: (LA LA).

<sup>23</sup> Cf. AL, II, 23: "I am alone: there is no God where I am". In Spare's system the symbol of the "I" or Eye, is the Kia (31).

<sup>24</sup> Crowley's guru in matters Eastern. (See *The Confessions of Aleister Crowley*). Bennett's stand was essentially Buddhistic.

<sup>25</sup> The basis of the Secret Doctrine as expounded by H.P. Blavatsky in her work of that name. Dzyan is equivalent to the Chinese Ch'an, Sanskrit Jnana, non-conceptual Knowledge (present author's note).

the number not only of *Dyzu* (=Dzyan) but also of *Aku* the moon-god, worshipped in some places under the name of *Sin*; and of *Bahiti*, the hideous gnomes referred to by Blavatsky.<sup>26</sup> I have previously noted, in another context, that *Bahiti* may be a contraction of *Bahlasti*.<sup>27</sup> The gnomes suggest the Tunnels of Ser and the 'thrones underground' mentioned in the Qabalalah of Besqul.<sup>28</sup> That Crowley was aware of the implications of this apotheosis of the Irrational (i.e.<sup>3</sup>√0) is evident from a passage in his *Confessions*:

The meditation of this afternoon resulted in an initiation so stupendous that I dare not hint at its Word ... In a single instant I had the Key to the whole of the Chinese wisdom. In the light - momentary glimpse as it was - of this truth, all systems of religion and philosophy became absolutely puerile. Even the Law i.e. the Law of Thelema appears no more than a curious incident ... It baffles me to understand how my brother Magi, knowing this, ever went on.

A little farther on Crowley acknowledged that this experience<sup>29</sup> had shaken him utterly: "The secret comes along the Path of Aleph to Chokmah", which is a manner of saying that it comes from Outside (the Tree of Life). Crowley observed of this secret that it has "the might to hurl every Master of the Temple into the Abyss, and to fling every adept of the Rose Cross down to the Qliphoth".<sup>30</sup> This, because the Qliphoth is the source of the shells or Space-capsules that traverse the abyss between man and extraterrestrial consciousness. There is a solution of continuity between the Upper Triad of the Tree, resumed by the Kether-Chokmah-Binah complex, and the terrestrial 'human' power zones.

The mystery may better be understood in relation to the dynamics of the equation:  $(+1) + (-1) = 0$ , which consists in a positive and a negative element combined to produce nought. But this nought is qualified, it is not Absolute Zero because duality is not transcended

<sup>26</sup> *The Secret Doctrine* III.p.18.

<sup>27</sup> See *AL*, III.54.

<sup>28</sup> See *Outside the Circles of Time* (Grant).

<sup>29</sup> It occurred in 1918.

<sup>30</sup> *The Confessions*, chapter 86, p.840.

by the operation, it remains latent in the product - Nought - which equals *Two*. It thus remains within a phenomenal framework. To obtain pure Nothingness (Nox) the formula can not be one of union or synthesis, for duality may be abolished only by the *negation of the negation* of two opposing or complementary elements, thus:

The *non-negative* (+1) plus the *non-positive* (-1) = *non-two*, which is *advaita*, or non-duality. The difference in physical terms is unnoticeable because both formulae yield Nothing, but, metaphysically, the difference is total, because the residual Nothing is absolute nothing, or Nothingness, the Two having been utterly abolished.

In magico-mystical terminology this is the difference between Nuit and Nox. Various gematria of these terms enable us to conduct an analysis on levels within the phenomenal framework, which none the less include extra-phenomenal (though not noumenal) implications:

The number of Nuit, 466, is also the number of Hast,<sup>31</sup> the 'goddess at the gate of heaven by night',<sup>32</sup> and of GLGLTh, 'the Skull', symbol of death and of the Mystery of Crossing-Over from existence to non-existence. 180, a number of Nox or Night is a number of Silence<sup>33</sup> and is therefore connected with Lam and the Silent Aeon. Another number of Nox is 116 (Nun=50, Vau=6, Samekh=60), MBOD, meaning 'Outside', and of *Satalie*, 'the whirlpool'.<sup>34</sup> 116 also indicates *Kilena*, the Tree of Crucifixion in the Dogon Cult, and a form of Golgotha (GLGLTh). 116 is one<sup>35</sup> less than Lam (71) + Mu (46), and, according to *The Necronomicon*, *Lammu* is the name of the first of the twins born of the Ancient Ones. Lam concentrates the twin<sup>36</sup> or double current, and Mu represents the Deep or Outer Gates. Another form of Nox, Nu-Tz,<sup>37</sup> is 146, or BBA QMA, 'The First Gate'. The number 146 is also that

<sup>31</sup> Hast also = 75, a number of Nuit.

<sup>32</sup> *The Book of the Dead*, Badger's translation.

<sup>33</sup> See chapter 8.

<sup>34</sup> "Whatsoever falleth therein ... or is drawn down by it is lost beyond all redemption". Summers, *The Vampire in Europe*, p.97. Satalie is an analogue of the Black Hole.

<sup>35</sup> Aleph is *one*; it is attributed to the Path of Air or Space.

<sup>36</sup> The Ophidian Double Current is represented in the stellar gnosis by Gemini, the Twins, and by the letter Zain, "a sword".

<sup>37</sup> The letter Tz represents a "fish hook".

of Khensu, 'the Great Strider through the Night Sky'; and of SVP, 'to make an end of', 'put to the sword', another reference to *Zain*. But the most important number of Nox is 210, the reflex of 012, the formula of creation, thus denoting the oblivion resulting from 'putting to an end'. 210 is the number of the Great Old Ones, the Giants (Nephilim), 'the Fallen Ones'<sup>38</sup> or 'abortions', and of ChRB, 'a sword'. The zoötype of Nox is the Hlo-Hlo (210), the Spider-idol glyph of the Arachnean Gnosis. 000 (70+70+70=210), or 'Nothing under its three forms', embodies a cosmic doctrine identical with that of Dzyan (Zain). 210 is also the number of LOLMIM, 'Ages' or 'Aeons'. These concepts refer to the formula of Non-Duality (Not-Two), the total negation of Subject and Object, of Self and Other.

That Crowley was unable to accept the doctrine of Non-Duality may be seen from *Magick Without Tears*.<sup>39</sup> Lovecraft, too, recoiled from the full implications of the doctrine of Advaita, no less than from its negative application in the Buddhist doctrine of Anatta. Lovecraft declares:

Merging with nothingness is peaceful oblivion; but to be aware of existence and yet to know that one is no longer a definite being distinguished from other beings - that one no longer has a *self* - that is the nameless summit of agony and dread.<sup>40</sup>

However, both Crowley and Lovecraft missed the crux of the matter, which is that without the Self (Subject) there can be no objects, no existence and no entity, and therefore no identity. The Self cannot be a 'thing' because Subject cannot be an object, and we can know and conceive only objects. It is surprising, but the most rabid abhorrence and the most hopeless confusion are engendered by this subject in minds otherwise crystal clear and diamond sharp. Franz Kafka, for instance, has this to say about the matter:

<sup>38</sup> I.e. fallen to earth.

<sup>39</sup> Letter entitled "The Universe: The 0=2 Equation".

<sup>40</sup> See "Through the Gates of the Silver Key" in *At the Mountains of Madness*, p.414.

Indian religious writings attract and repel me at the same time. Like poison, there is something both seductive and horrible in them. All these Yogis and sorcerers rule over the life of nature not because of their burning love of freedom but because of a concealed and icy hatred of life. The source of Indian religious devotions is a bottomless pessimism.<sup>41</sup>

That which Crowley describes as the power of the vision to "fling every adept ... down to the Qliphoth", and which Kafka describes as "bottomless pessimism", is the doctrine of Anatta presented by the Madhyamikas. Both writers have failed to understand the doctrine. It should however be remembered that when Crowley wrote on Buddhism,<sup>42</sup> certain vital Mahayana texts in English translation were not available. I refer particularly to the texts of the *Prajnaparamita* school. Crowley shows no acquaintance with the work of Nagarjuna, who was among the first to penetrate the essential philosophy of Buddhism and to present it stripped of accretions. The formula of Nagarjuna's dialectic is free of the positivism leading (as in Crowley, after Hegel) to further unresolvable conflicts, and it paves a way for the true formula of 93 which Frater Achad developed from his "Word" of 1926 - ALLALA, or, more precisely, LALAAL:

BEING (AL) rests on NOT-BEING (LA)

NOT-BEING (LA) rests on NOT-NOT-BEING (LA LA AL).

The Supreme Triad therefore is LALAAL, 93. (LA = 31; LA = 31; AL = 31).

The world of phenomena is called *Sangsar*, by the Hindus. It means 'the moving' or 'the mobile'. Motion, however, is illusory because there is no thing, no object, to move. Objects are mere objects of consciousness, and cannot exist apart from it. The illusion of movement is created by the mind's inability to entertain more than one thought at a time. Hence thoughts (things) appear

<sup>41</sup> "Indian religious writings" here refers to the Advaitin and Buddhist texts of the Anatta School. The quotation comes from *Conversations with Franz Kafka* (Janouch), p.85.

<sup>42</sup> See Crowley, *Collected Works*, articles *Berashith* and *Science and Buddhism*.

serially, and are apparently projected by the mind into space, where they assume objective existence. But the space in which they seem to appear is itself a thought and, together with time, constitutes the mechanism of manifestation, or duality, i.e. Subject recognising objects.

Ultimate subjectivity contains the seed of *sangsar*, as deep sleep contains the latency of thought (dream), which appears only when subjectivity objectivises; sleep then becomes dreaming. The final process is one of objectification (as distinct from objectivisation), which causes the illusion of a waking state in which the thoughts or dream objects are experienced as 'real'. Total absence of objects (as in deep sleep) is thus the total presence of Subject, whose manifestation then appears phenomenally as *Sangsar* (the Universe). But this fact is lost sight of when Subject *objectivises* (i.e. dreams), or *objectifies* (awakens).

Total absence of *Sangsar* is therefore total presence of Self, and *vice versa*, which explains why the *jivanmukta*<sup>43</sup> sees nothing objective. Time and Space rise simultaneously with the ego, which splits Subject (Self) into subject and all its objects. The universe therefore appears to exist in totality, although the mind (ego) can but serialise it sequentially. It is this process that creates the illusion of movement, of time: past-present-future. In deep sleep, all this is latent, *in toto*, as in the acorn is the oak with all its branches, leaves and twigs. It evolves, or appears to emerge, only when thought produces the illusion of movement in consciousness, and thus comports the notions Time and Space. When these *appear*, then *Sangsar appears*, but all three are just that - mere appearances.

The eighth sphere mentioned<sup>44</sup> in the 'older occult writings' is typified on the Tree of Life by the eleventh sephira, Daäth. This is the eighth sphere, counting upwards from the earth.<sup>45</sup> It is also the *height*, or summit, so far as concerns the human life wave, for there is a solution of continuity between the seven spheres below the Abyss, and the Upper Triad. This point of vagueness or discontinuity

<sup>43</sup> An enlightened being who is liberated from conditioned existence whilst still appearing to be incarnate.

<sup>44</sup> A.P.Sianett, *Esoteric Buddhism*.

<sup>45</sup> Malkuth.

has been called the Mauve zone.<sup>46</sup> It is the place at which the Tree itself fades into voidness. The obloquy heaped upon Daäth by the proponents of the Old Aeon dispensation is the outcome of a concentrated revulsion from the truth that Noumenon is inaccessible to human consciousness, as to any other qualified form of consciousness. The truth is that no thing, no entity or concept - and this includes the Tree of Life - exists above the Abyss. The Tree appears to be the Tree only within the framework of conceptual thought, which is wholly phenomenal and has therefore only an apparent existence. The mauve or mallow zone is typified by the swamp because it is neither firm land (earth), nor water (heaven). It is the gateway to Voidness, the Outer Gateway *par excellence*.

It is evident that there can be no such 'thing' as an object, because an object implies a subject to cognize it, thus creating duality. This is apparent only, for Reality is non-dual (*A-dvaita*). Duality is the ultimate blasphemy typified in theologies by *Le Diable*, the Double One. Double one is 11, eleven, the number of the Qliphoth, or world of shells, a hollow and wholly phantasmal agglomeration of energy-spectres. There is no subject, only *subjectivity*. Objectivity is merely its apparent objectification. The process of objectification is known as the ego-making faculty. By it is reified what is visualized, or thought.

<sup>46</sup> See *Hecate's Fountain* (Grant). Skoob, 1992.

## The Fourth Power of the Sphinx



THE sonic vibrations of the Ophidian Current are beyond the range of sound audible to the human ear. In *The Book of the Law* Aiwass is described as "the minister of Hoor-paar-Kraat", the god of silence, a fact not fully understood by many contemporary exponents of the Current.

Sound in its gross or audible manifestation is inimical to the manifestation of Hoor-paar-Kraat, or Set, the god of the Wordless Aeon. The great masters of wisdom taught through Silence. Dakshinamurti, and the Buddha, whose silence concerning certain matters has been largely misinterpreted, are the better known historical examples. Dakshinamurti was an avatar of Shiva, incarnated in recent years as Bhagavan Sri Ramana Maharshi, who taught also by silence. His gift of grace was *mouna diksha*, initiation through silence. His discourses were almost entirely in answer to questions, as were his books; he did not preach or lecture in the sense in which these words are usually understood. Spiritual culture is entirely a matter of individual development, it is not amenable to mass distribution. The way in which a question is framed is a key to the receptive aptitude of the questioner and an indication that he may understand its answer. But the Voice of the Silence is rarely heard today, and if it is, it is even more rarely heeded. The fear of silence is in fact so acute that it has exploded in the noise which finds expression in the cacophony characteristic of much contemporary 'music'. Distorted vibrations are triggering all manner of nervous

and psychic ills. Never before have diseases of the soul spawned by dissonance been so prevalent or so widespread. They are the audible reflexes of explosions which rent, in the nineteen-forties, earth's auric shell, and which drew into the visible spectrum UFOs and other magical manifestations. But although the latter may reactivate in humanity long dormant faculties of psychic awareness, the cacophonies can only rupture the astro-etheric envelopes which are the vehicles of such manifestations, both in a cosmic and a micro-cosmic sense.

It may be noted in this context that in the sphere of musical expression the rhythms of jazz, which carried a positive creative charge, did not survive the 'forties.<sup>1</sup> It is also noteworthy that the 'classical' current did not similarly degenerate but has developed along lines consonant with the unfolding of human consciousness towards the Silent Aeon. Harmony is a form of silence, disharmony its disruption. The wordless doctrine inheres in some European classical music, and is expressive of a space-time awareness of the Void revealed by intervals which are subtle indications of the inbetweenness state, the Neither-Neither. The African Petro and Rada cults of Voodoo contained the cosmic harmonies which were later incorporated in jazz, swing, and the 'jump' rhythms exemplified by Count Basie and others.

Of the power and value of Silence, of the inbetweenness and spatial sonic alignments, Francis Bacon was aware when he wrote, in 1624:

Wee have also Sound-houses, wher wee practise and demonstrate all Sounds, and their Generation. Wee have Harmonies which you have not, of Quarter-Sounds, and lesser Slides of Sounds.... We have also meanes to convey Sounds in Trunks and Pipes, in strange Lines, and Distances.<sup>2</sup>

<sup>1</sup> Some bands endeavoured successfully to continue the current, but they were few: Count Basie's was, perhaps, the best known.

<sup>2</sup> Francis Bacon, *The New Atlantis* (1624). Also of interest in this context is the Yantra of 31 note music, which demonstrates the magical basis of yantra and mantra in connection with the 93 Current. (See Diagram, p.111, for which I am indebted to Mr. William Coates).

The degeneration mentioned above has not been confined solely to music. Human speech also is violated to the point not only of unintelligibility, but to a warping of sense which betrays a profound disorientation of consciousness leading to distorted communication. People have always tended to talk too much, but the tendency to defame, denigrate, curse, blaspheme and wound has never been so universally rife as it is to day. Deformations of speech are a direct expression of the malformations of the subtle fabric of sound caused by the devastating detonations of destructive and corrosive nuclear radiation. Kafka said of certain forms of speech:

Swearing is something horrible. Swearing destroys man's greatest invention - language. It is an insult to the soul and a murderous offence against grace. But so is any use of words without proper consideration ... Words involve a decision between life and death.<sup>3</sup>

It may seem to a casual reader that 'rock' music and the abuse of speech is of laughable inconsequence compared with the urgency and imminence of nuclear devastation. But the more perceptive reader is aware that the effect of certain vibrations may be as fatal as the more obvious military missile. Vibration is the basis of the science of mantra. Malefic mantras correctly vibrated are as destructive to the subtle envelope of the earth as are nuclear necromancies, pollutive poisons and sonic radiation. To abuse language, rhythm, harmony, is to pervert and to warp the subtle grid or yantra on which phenomenal structure is based. Kafka again:

Language is only lent to the living, for an undefined period. All we have is the use of it. In reality it belongs to the dead and to those who are still unborn. One must be careful in one's possession of it ... An offence against language is always an offence against feeling and against the mind, a darkening of the word, a breath of the ice age.<sup>4</sup>

The same applies to the abuse of all forms of vibration, which is why silence is best and has, in the most exalted arcane schools, for

<sup>3</sup> *Conversations with Kafka* (Janouch), p.39.

<sup>4</sup> *Ibid*, p.55.

long ages been employed as the mode of transmission of initiated knowledge.

*Liber AL* counsels "talk not overmuch!", and Frater Achad has interesting observations on the formula of 'Not Talking'.<sup>5</sup> Speech is a highly potent form of vibration and its abuse is an abomination. As Wei Wu Wei has observed:

Talking is probably the greatest hindrance to the development of man's spiritual possibilities, and of all the forms of activity the one which most efficiently bars his way to that higher state of consciousness which is his unique possibility, his right, and his only certain justification.<sup>6</sup>

The Ch'an masters evidently knew it ... The fact is recognised in Christianity by the Trappists and in India yogis impose on themselves long periods of silence.<sup>7</sup>

People talk too much. This is by far the most common cause of mediocrity and leakage of magical energy. By 'talk' is meant any agitated projection of energy, because this is always accompanied by vibration, of which speech is a form. Silence, true magical silence, is creative. It is not a matter merely of saying nothing, the silence must be total if it is to open the ultimate gateway. At the threshold not only speech but thought as well slips into perfect quietude. The Vow of Silence, in its outer form, is merely symbolic of the resolution to approach the Source of creative energy which abides outside space and time and which is Consciousness itself. We can experience it because it is our true nature; we can even express it, but we can never define it for it is not a 'thing', a state, an entity, or an object of any sort. Thought and its handmaid, speech, do but veil it, but it is discovered in the timeless interval between two successive thoughts or at the moment of waking from dreamless sleep. It is apperceived in the split-second instantaneity of preconceptual awareness. We cannot cognize it because it is all that we are. We can realise it only

<sup>5</sup> Cf. 'The Official & Unofficial Correspondence Concerning the Aeon of Ma' (Frater Achad).

<sup>6</sup> *Ask the Awakened* (Wei Wu Wei), p.35.

<sup>7</sup> *Ibid*.



when thought ceases, when perfect silence prevails, as in dreamless sleep or in samadhi of the highest, i.e. non-volitional, kind.

It is the aim of all genuine spiritual cultures to realise our true nature which, in the Typhonian Tradition, is represented by Hoor-paar-kraat. His god-form is that of the Child seated upon the lotus blossom, with thumb or forefinger pressed against his lips. He is the "Lord of Silence & of Strength"<sup>8</sup> and he epitomises the Lightning Path. Strength, Oz, is 77 - the Eye<sup>9</sup> and the Sword<sup>10</sup> - representing the Ophidian Current vibrating in the Void, the Serpent Power hidden in the flower (eye) of the Deep. 77 as *Nubti* is a title of Set, and a number of Nuith (Greek form). It is also a number of *Kutulu* (Cf. Cthulhu):

Of all the Gods and Spirits Kutulu alone cannot be summoned because he is the 'Sleeping Lord'. He is the very Fire of the Earth, and Power of all Magick. When he joins with the Abominations of the Sky [the Outer Ones] TIA MAT will once more rule the Earth.<sup>11</sup>

This is an adumbration of the Aeon of Maat (Tia Mat). 77 equals MDLG, 'leaping', which comports the formula of the Voltigeurs.<sup>12</sup> It is also a number of MDGL, the Tower sacred to Baal. The latter is the godform of the Baals, or Outer Ones, who inhabit a planet in the star system of *Proxima Centauri*.<sup>13</sup> But the most significant meaning of 77 in the present context is MZL, Mezla, the influence from Kether, which typifies the outermost gateway of the known universe. These mysteries obtain beyond the Veil of the Abyss, beyond the Mauve Zone and the Veil of Sleep, which is why yogis aim at inducing a state of waking sleep or *sahaja samshi*, for any inferior samadhi is as intermittent as sleep itself.

The melodious flute of Sri Krishna, which causes the river Jumna to recoil upon itself and to take a contrary course, is an invitation to swim against the current of the senses (*à rebours*). Such a

<sup>8</sup> AL, III, 70.

<sup>9</sup> The letter *Ayin*.

<sup>10</sup> Zain.

<sup>11</sup> *The Necronomicon*, Schl. ed. p.189. Bracketed comment inserted.

<sup>12</sup> See *Cults of the Shadow* (Grant), ch.9.

<sup>13</sup> See Robert Charroux, *Masters of the World*, and *Legacy of the Gods*.

contracurrent (*nuritti marga*) carries the devotee to the player of the flute at the still centre where, at last, is obtained a firm footing in the turbulent stream. Sri Haranath<sup>14</sup> compares Kali (as woman) to both the natural and to the counter-currents: "Those who are not favoured by you [i.e. by woman], can never run against the current". He exclaims how few heed the call of the flute and struggle determinedly *à rebours*.

Crowley described all magick as being a reversal of the natural order,<sup>15</sup> and he envisaged the receptacle of the Force as being somewhere outside, i.e. contained in the body of an independent entity, his magical partner or Scarlet Woman. He was thus obliged to resort to a form of Lambika Yoga in order to retrieve the force for transformation. Advanced yogis conserve the Life Force and transmute internally into the nectar of the lunar kalas (the *chandrakalas*) the solar-phallic fire. Outwardly expressed, or *flowing*, the energy becomes suitable for magical or worldly purposes, but when the current is reversed it becomes spiritualised and productive of the elixir of immortality. However, this does not mean that the physical body is thereby preserved forever from the inevitable ravages of time and decay.

It is in the nature of the Ophidian Current that the Serpent discharges nectar or venom according to its direction:

If I lift up my head, I and my Nuit are one. If I droop down my head, and shoot forth venom, then is rapture of the earth, and I and the earth are one. [AL.II.26.]

Thakur Haranath observed<sup>16</sup> that snake-venom both kills and saves life because the snake has these opposite qualities. He also declared: "They<sup>17</sup> do not know that the nectar-producing moon contains also the life-destroying venom".<sup>18</sup> And again: "Venom and nectar mingled together; very delicious! very delicious!"<sup>19</sup>

<sup>14</sup> A latter-day Bengali avatar of Sri Krishna Chaitanya. Bracketed note inserted.

<sup>15</sup> See *The Magical Record of the Beast 666*.

<sup>16</sup> *Pagal Haranath*, Letters, 1976.

<sup>17</sup> I.e. the uninitiated.

<sup>18</sup> *Pagal Haranath*, Letters, 1976.

<sup>19</sup> *Ibid.*

In considering the Fourth Power of the Sphinx and the vibrations of Silence we are led inevitably to a consideration of the symbolism of the Graal and the vibrations of the kalas.

In Crowley's design for Atu VII, the Graal, a crab is depicted on the helm of the central figure whose armour<sup>20</sup> suggests the carapace of the crustacea, symbolic of the Deep Ones. In the earliest known zodiac the sign of the crab was preceded by that of the beetle. This creature emitted a droning sound suggestive of the bee, and in some arcane systems bee and beetle are symbolically interchangeable. The beetle is emblematic of a type of evolution destined to supersede on earth the present human life-wave. The bearer of the Graal depicted on Atu VII (see illustration) may therefore be identified with the bringer to earth of the Sangréal, or blood royal, the blood which flows in the veins of the Kingly Man extolled by Crowley, although not understood by him in the sense of trans-human Intelligence. Crowley's design for the Graal resembles as closely as may be, for a pre-1947<sup>21</sup> representation, a shape frequently described in connection with particular types of UFO.

The final manifestations of Consciousness have been typified by the Arachnids, and it was precisely the spider which represented the ancient cult of the Ob or Python.<sup>22</sup> The bee, beetle, or crab, is therefore the link between the earliest manifestation of the Typhonian current and its final phases. Note that all three are insectival, for the crab is a kind of water beetle, or is considered as such in occult lore. These phases constitute the links of a chain which precedes, includes, and then transcends the human component. But it should be understood that the human element does not grow out of, or into, the two Typhonian phases which precede and succeed it, rather, the human element appears as an interruption, an interference even, with the ongoing current. The Bringer of the Graal may therefore be envisaged as offering to this terrestrial and *alien* race of humans the chance of communion with the Typhonian bloodline.

<sup>20</sup> It should be noted that the Graal-bearer is depicted in amber-coloured armour. Amber or orange appears repeatedly in accounts of UFO sightings.

<sup>21</sup> Crowley died in 1947, the year which marked the inauguration of what may now be described as the Ufological Era; he could not therefore have been aware of this at the time of his Tarot production (1940-1944).

<sup>22</sup> The word Python metathesizes Typhon, as previously noted.

For the bearer descends from the Bear (Typhon), which embodies the type (Typh) of the blood royal, i.e. the sangréal.

Henry Lincoln's researches<sup>23</sup> reveal a connection between the Clan Plantard and the occult Order of Sion. The armigerous crest of the clan includes two bears.<sup>24</sup> The name Sion (TzIVN) equals 156 which is the number of Babalon, the Scarlet Woman who collects in her 'graal' the blood of the saints.<sup>25</sup> If the final letter of the name is given its due value, TzIVN = 806, the number of ThVTh (Thoth) who, as Set, is the son of Typhon (the second bear). 806 also denotes the *empusae*, the 'vampires', whose emblem is the *calix horroris*, the 'cup of horror'. 806 as 86 = KVS, 'cup'. KVS, Kush, is the Chaldean form of the Egyptian Khephsh, the Haunch emblematic of the 'Thigh' constellation, *Ursa Major*, the *Khephsh* being the place of outrance on earth for the seed of the stars.  $8 + 6 = 14 = ZHB$ , a metaphor applied to 'the heavens'.<sup>26</sup> 14 denotes the Door or Gateway, and as such it is a 'concentration of 86'.  $14 (1+4) = 5$ , the number of the Old Ones, and the basis of their qabalah. It is also the number of Woman, the 'cup'. Five suggests the Quinotaur, 'a beast of Neprune' which, Lincoln tells us, was the designation given to the marine entity connected with the founding of the Merovingian dynasty which plays a vital rôle in the Graal Gnosis. Lincoln also tells us that "one of the most sacred of Merovingian symbols was the bee".

Lincoln's researches have undoubtedly illumined certain phases of an ancient myth-cycle intimately associated with the Typhonian Current. They reveal a possible connection between an historic lineage - the Merovingian - and the Typhonian Tradition. In *The Holy Blood and the Holy Grail*, the authors reproduce the family crest of Clan Plantard, the contemporary representative of which was, until recently, the Grand Master of the Prieuré de Sion, an Order which, according to Lincoln, dominated the Order of the Knights Templar and various other highly influential institutions which, at certain periods of history, included the Vatican.

<sup>23</sup> See *The Holy Blood & The Holy Grail* (Baigent, Leigh & Lincoln), Corgi Books, 1982.

<sup>24</sup> *Ibid.*, Fig.1.

<sup>25</sup> 156 also = TZLVL, 'limpid blood'.

<sup>26</sup> Cf. Egyptian Seb, 'the star'.

The crest, which supplies the key to the current represented by the Merovingian bloodline and the Order of Sion, comprises the symbols of the Typhonian line of descent: the two bears, eleven bees, and the *fleur de lys*. The motto incorporated in the crest reads *et in Arcadia ego*. Arcadia = 127, which is the number of the Egyptian Goddess Heqt who was typified by the 'lower part of the back, or haunch'. The two bears denote the Mother (Typhon) and her son (Set). The image of the bee pictorializes the buzzing or humming vibration peculiar to the Outer Ones, or their vehicles.<sup>27</sup> Eleven is the number of Those who are Without, or beyond, the Tree of Life, thus identifying the Outer Ones.

According to occult lore, the bee and the beetle are zoötypes of the race destined to supersede the human cycle of evolution. But the symbols of the Outer Ones are here linked with those of the Deep Ones, for according to tradition (even exoteric tradition), Merovée, the first king of the Merovingian dynasty, was sired by an unidentified marine creature, known to the mythographers as a *Quinotaure*. The number five is the number of the Old Ones, thus Merovée's blood was infused with the current of a non-human life-force. The constellation represented by the Bear (*Ursa Major*) was, in the Draconian phase of Egyptian theology, the totem of Typhon, Lord of the Deep, and myths of descent from the Bear survive in the legends of the American Indians.<sup>28</sup>

We have here two predominating elements: the Outer Ones typified by the Bee, and the Deep Ones typified by the Quinotaure, the bull of the Five,<sup>29</sup> which, together with Typhon and her son, constitute the Seven Stars of Ursa Major. The Stellar Gnosis, especially in its Egyptian phase, is replete with references to the son as the 'bull' of the mother. In its decadence the symbolism appears in the Rites of Mithra.<sup>30</sup>

In pursuing the line of this descent, or 'fall', it should be remembered that the function of the Graal is to contain the Holy Blood,

<sup>27</sup> Note, in this context of vehicles, that the initials UFO = 156, the number of Sion.

<sup>28</sup> The Pennacook, Narragansett and Huron tribes particularly have preserved myths of descent from the Great Bear.

<sup>29</sup> Which reads 'the bull of the woman', as Set was the 'bull' of Typhon.

<sup>30</sup> See chapter 9.

the royal blood, the *sangréal*, The real or true blood is not human; it is depicted in the myths in connection with royalty which, in the ancient world, was identical with divinity. The word divine derives from an Aryan root, *dev*, meaning 'shining' or 'radiant'. The Graal has been described as a shallow dish or saucer-shaped vessel, which suggests the shape of the mysterious vehicles associated with extra-terrestrial visitation, which nobody hitherto has been able satisfactorily to explain. They are described as, or associated with, shining or radiant phenomena, and, in some cases with a curious buzzing vibration, resembling the amplified humming of bees.

After all these factors have been considered, is it too outlandish to suggest that the real bloodline that penetrates the planer via Orders such as the *Prieuré de Sion* and the *Ordo Templi Orientis* issues, not from any human dynasty, but from the Typhonian Current emanating from the Great Bear? Such Orders are mythical realities which have been projected upon religious and/or political history until they are so intertwined that it is as difficult to distinguish the mystical from the physical as it is to distinguish between mind and body. The 'founders' of such religions and cults, whether mythical or historical, and whether or not named Krishna, Christ, Rosencreutz, King Arthur, etc., were 'aliens' or non-terrestrial entities incomprehensible to human intelligence. This lent to them their miraculous and irrational characteristics. Confusion invariably arises when terrestrial history is fostered upon an essentially non-historical situation. This is not to say that Christ or Rosencreutz, Krishna or Arthur, may not have been historical characters, but the history for which they are remembered is not mundane history. They are projected into the orbit of humanity on an arc that overlaps, or cuts into, human consciousness at a particular point in time. Their activities constitute a form of *perichoresis* which is not translatable in terrestrial terms. As personalities they were considered larger than life - gigantic, royal, holy. The 'kingly man' of AL is in this category. The case of King Arthur is typical of this kind of interpenetration. His name derives from *Urt*, *Urs* or *Ars*, which is a designation of the stellar representative of Typhon, the constellation Ursa Major. This was the thigh or haunch worshipped by the Typhonians, who were thus said to have paid homage to an Ass.

Arthur is linked with the myth-cycles of the Sangréal, the real, royal or holy blood, royalty here denoting Spiritual as distinct from terrestrial reality. The graal is reputed to have 'fallen from heaven'. According to *Perlesvaus* "a host of angels left it on earth", a clear reference to the Graal's (and therefore the blood's) extraterrestrial provenance. Its source of origin is in the Typhonian complex of stars after which king Arthur was named. According to Maspero, Typhon was designated 'Lord of the Sea'. It is a strong point in favour of the 'extraterrestrial' thesis that the monarch who initiated the Merovingian bloodline was said to have been sired by a creature of the deep. Typhon is fabled to have drowned in the lake Serbonis, located in the swampland between Egypt and Syria. Serbonis features predominantly in the history of the Shus-en-Har, the worshippers of Typhon. In the Graal cycle, one of the legends avers that the Graal fell to earth as an emerald from the crown of the Bearer of Light, Lucifer. Lucifer is frequently associated with the planet Venus, which is identified in occult lore as the lair of the Valusian or serpent-entities inimical to earth.

These legends are the repositories of aeon-spanning cycles of arcane lore. The Graal epic harks back to a comparatively late stage of the Typhonian Gnosis when the planet Venus was being used by the Outer Ones as a base for their interpenetration of the Earth's astral atmosphere. The shallow dish or saucer-shaped vessel is suggestive of certain types of spacecraft currently classed as UFOs. It may be significant that the Templars included the image in their symbolism; and in the Great Seal of the *Ordo Templi Orientis* the graal is depicted as enclosed in the gothic oval or *vesica piscis*, the fish-bladder symbolic of the Deep Ones: "It is all in the egg".<sup>31</sup>

This brings us to a consideration of the Cthulhu Mythos, which reflects vastly ancient pre-human lore. Like other accounts of unclassifiable phases of earth's history the Cthulhu Cult epitomises the subconsciousness and the forces outside terrestrial awareness. It may be said in passing that true creativity can occur only when these forces are invoked to flood with their light the magical network of the mind. For purposes of explanation the mind may be envisaged

as divided into three rooms, the edifice which contains them being the only real or permanent principle. These rooms are:

- 1) Subconsciousness, the dream state;
- 2) Mundane consciousness, the waking state;
- 3) Transcendental consciousness, veiled in the non-initiate by the state of sleep.

The compartments are further conceived as being connected with the house that contains them, by a series of conduits or tunnels. The house represents trans-terrestrial consciousness. The invoked forces - Cthulhu, Yog-Sothoth, Azathoth, etc., - are then understood, not as malignant or destructive entities but as the dynamic energies of consciousness the functions of which are to blast away the delusion of separate existence (the rooms of our illustration). Such is the *rationale* of the 'demonic' forces known in the Cthulhu Mythos as the Outer Ones, the Deep Ones, the Great Old Ones; in traditional Qabalistic lore, the Qliphoth, Elementals, Larvae, etc., none of which should be confused with disembodied human, or animal, spirits.

The Great Old Ones appear under various guises in myths of all ages. Danger lies, not in the entities themselves but in the attitude adopted towards them. This has not, in recent times, been better understood than by the Surrealists, André Breton, Salvador Dalí, Yves Tanguy, etc., and by Austin Osman Spare, whose method of obsessional sorcery adumbrated the Dalinian system of delirious paranoiac-critical activity.<sup>32</sup> But it was Howard Phillips Lovecraft who traced in his tales of the Cthulhu Myth Cycle the most significant map of the pre-human Gnosis. Lovecraft makes it clear that the Old Ones communicate via dreams with members of the human race peculiarly fitted to respond to Their vibrations. That the response is not always conscious is demonstrated by the fact that many dreamers (occultists included) who deliberately invite communication fail to do so, whereas others, who do not, occasionally succeed beyond measure. A very special kind of sensitivity is required, and although this can sometimes be induced, there is

<sup>31</sup> See chapter 4, pp.57, 58.

<sup>32</sup> See in particular, *Dalí*, by Ramon Gomez de la Serna.

no guarantee that it will ensure one's being 'chosen' as a channel of transmission. That appears to depend upon factors outside the range of human calculation.

In recent times, Blavatsky was numbered among the "chosen" (*Book of Dzyan*); so also were Crowley (*Liber AL*), and Lovecraft (*Necronomicon*). The two former sought direct contact with the Old Ones, 'Masters', 'Mahatmas', or 'Secret Chiefs'; the latter denied that They had any but a conceptual existence. Nonetheless, Lovecraft's writings suggest that he was appointed to a very special purpose. Did he not set upon the trail of the elusive *Necronomicon* an host of prospective contactees? Today, nearly fifty years after his death the answer to that question is demonstrably positive.

The Deep Ones of Inner space (dream state), the Outer Ones of Outer Space (sleep) are represented by Depth and Height. They must be invoked in the waking state. When this occurs, and when the 'stars are right', the Great Old Ones will manifest again upon earth; that is, in the waking state. This must be a conscious invocation, i.e. a deliberate act of will. Then the Eye will open. The significance of this formula is implicit in the initials, O.T.O.. In this context, the two Os denote the Old or Outer Ones. O is the *ayin* or 'eye', and the T typifies the headless or faceless god, Nyarlathotep, who is the messenger or mercury of the Old Ones. He is described as a black god. The initials OTO spelt in full, i.e. ayin-tau-ayin, = 666, the number of the Beast. The headless cross, or Tau (T) is the symbol of Set, the dark god of antique Khem. The addition of a third O, placed on the T as its 'head', would formulate the loop-handled cross which is used in the secret rites of banishment to Outer Space. The Phallus of Set, the headless Tau, is emblematic of the Blind or Black Horus, for the phallus has an eye that sees in the night of the womb (Inner Space) which it floods with light. The Phallus is the Great Seer of the Unseen. The womb is the Graal that encloses the emblems symbolic of the O.T.O., i.e. phallus (Tau) and testes.<sup>33</sup> The phallus is symbolic of the snakelike tentacle characteristic of Cthulhu, of Rhantegoht;<sup>34</sup> and of the ophidian current generally.

<sup>33</sup> It should be noted that the vesica piscis, the fish bladder, is the vahana of Cthulhu.

<sup>34</sup> The rantine element of the Ophidian Current is evident in many names connected with the Cult of the Deep Ones. Cf. Raneer, Ilyarun, Oli-orun, etc.



6. *Black Eagle* by Austin Osman Spare

Confusion arises from failure to understand the essential difference between theoretical (i.e. intellectual) belief, and vital (i.e. subconscious) belief, in the sense intended by Austin Spare.<sup>35</sup> Most beliefs are merely the result of indoctrination, conditioning. They have no magical power and they desert the individual as soon as his vital centres are threatened, although some inherited beliefs, such as those having a pseudo-religious or superstitious basis, occasionally strike deeper roots and form part of the conditioning of the race of which the individual is a member. Only vital beliefs have power to transcend the exigencies of life, and death. Such beliefs as are impressed indelibly in the psyche by the brand of experience suffered in this or in previous 'lives' are vital beliefs. Vital belief, if sigilized, as Spare has shown, may be used to tap the deepest levels of subconscious energy and to release power that is truly creative. This is because vital belief, being trans-rational, manifests in the chance-engendered 'miracles' that remain inexplicable to human reasoning. Being charged with pre-conceptual energy, a vital belief is not subject to the necessity of assuming a particular shape. It is formless, pure energy, and it confers full enlightenment *unless*, on its upward 'gush' it is impressed with a specific form. In other words, if desire intervenes and commits the energy to a particular shape, or dimension, the belief-energy is trapped in the pattern imposed, and the current is short-circuited. Due to long ages of conditioning, few can withstand the temptation to seize upon this energy, thereby individualizing and incarnating it again in the ceaseless cycle of births and deaths. It would appear that Buddhism (Madhyamaka), Vedanta, and the Advaitic Tantras, are the only major traditional systems that provide against this abortive process.

The foregoing digression was occasioned by the need to define somewhat precisely the type of energy and belief-system which informs the Cthulhu Mythos and renders it today a vital magical reservoir of Cosmic Power. Let us now turn to the significance in the Mythos of the Tower of Silence.

The tower symbolism suggests the Maatian Gnosis as reflected in Atu XVI; but the towers of the Old Ones contain no eyes (windows)

<sup>35</sup> See *Images & Oracles of Austin Osman Spare* (Grant).



except the Hidden Eye of Set,<sup>36</sup> which is invisible from below (i.e. at a terrestrial level). The tower constitutes for the Outer Ones a vertical passage of egress from inner earth to the stars, and of ingress from the heights to the depths. The cyclopean causeways which form the launching pads and landing ramps for spacecraft are suggested by the queerly angled slabs of basalt surrounding the Great Door that opens on to R'lyeh.<sup>37</sup> This door is glyphed in the Great Seal of the O.T.O.,<sup>38</sup> which incorporates the secret sigils of the Outer Ones. Tower and Door are usually interpreted in a phallic sense and then dismissed. But such an explanation is as false as it is fatuous, for we are not here concerned with a merely biological gnosis of primal religious significance. On the contrary, what is implied is an avowedly non-terrestrial, not to say extraterrestrial gnosis, of which phallic and serpent worship were merely the veils thrown over the *sanctum sanctorum* of the Ophidian Mysteries. The phallus is an instrument of communication with the heights and the depths, but it is also the tentacle of Cthulhu, or Ran Tegoth, and of the Tower of Maat. The testicles dependent from the Phallus of Set typify the congeries of bubbles associated with the symbolism of Yog Sothoth. They are depicted in Crowley's personal Seal as the Beast.<sup>39</sup> The beast is the sea-goat or amphibious monster identical with Cthulhu, the Quinotaure or Bull of the Deep.<sup>40</sup> I have touched upon the significance of the bubbles or globes in *The Magical Revival*; it is now possible to carry the symbolism a stage further and to understand Crowley's connection with the O.T.O. as pre-ordained by a Power which he himself was unable satisfactorily to explain.<sup>41</sup> Similarly Lovecraft also failed to explain the dreams that spawned the Cthulhu Mythos, to which he denied any but a conceptual validity that served him as a purely aesthetic or literary device.

<sup>36</sup> The Goat exalted on the mountain summit is a cognate symbol.

<sup>37</sup> The sunken city, abode of Cthulhu.

<sup>38</sup> See *Nightside of Eden* (Grant), p.167.

<sup>39</sup> See *The Magical Revival* (Grant), plate 3, central sigil.

<sup>40</sup> The Therion or Taurion. Note that *Hastr* (a Great Old One) = 666, thus linking the O.T.O., the Outer Ones, and Aleister Crowley.

<sup>41</sup> See *The Equinox of the Gods* (Crowley), p.118, where Crowley endeavours vainly to identify Aiwass, the Outer One who transmitted to him *The Book of the Law*.

As Austin Spare was unaware of the Salem provenance of Black Eagle, so also was Crowley unaware<sup>42</sup> of the true identity of the Beast, of the Tower, and of the deepest significance of the Old Aeon of Osiris. Osiris was the Black God whose terrestrial emissary was Nyarlathotep, the faceless or headless god, the god below the horizon, the god of the mystical hollow earth. There is a 'Hollow One' (Kotha) celebrated in *Liber Samekh*,<sup>43</sup> and although Crowley gives no clue to its inner meaning, Lovecraft, in *Through the Gates of the Silver Key*, identifies a Tower named Koth situated on the borderland between dreaming and waking. *Kotha* suggests the *Cutha* mentioned in *The Necronomicon*, and signifies the dwelling place of the spirits of the dead. This, in turn, resembles *Cuthalu*, also mentioned in *the Necronomicon* and having obvious affinities with Cthulhu. If the Hollow One refers to the mystical Amenta, it could also refer, in a physical sense, to the Hollow Earth which has been, correctly or incorrectly, connected with UFOs and the curious phenomena of coloured lights noted by arctic explorers.<sup>44</sup> It has been suggested that these colours or *kalas* are due to massive clouds of tropical plant-pollen driven by great winds to the earth's surface through the Polar Gateway; the *kalas* from Outer Space issuing from inner space.

This equates as nearly as may be Kotha and Amenta, and if the Hollow One refers to planet earth, we have a working explanation of the topography of *The Book of the Dead*. The number of Kotha is 491, the number of the Father of Ankh-af-na-Khonsu whose name is recorded on the Stèle of Revealing,<sup>45</sup> described in AL as "the Abomination of Desolation", a reference to the Empty Place, the abhorred Desert of Set. Its number is 718, or RN N ChT-I, "The name of my House", a reference to KHABS, the Star of Set.<sup>46</sup> There is a deeper mystery here, for 718 is the number of *In Desolationem Per Nefandum*, meaning 'Into Desolation through (or by) Abomination', i.e. through the Unspeakable or Wordless Aeon. The Wordless or Silent Aeon is

<sup>42</sup> Necessarily so, because the UFO phenomena began to manifest massively in modern times from 1947 onwards.

<sup>43</sup> See *Magick*, pp.355-383.

<sup>44</sup> See *The Hollow Earth*, by Raymond Bernard.

<sup>45</sup> See *The Magical Revival* (Grant), pl.7.

<sup>46</sup> AL.II.2.

attributable to ZAIN, which also equals 718. This is the One-Eyed Sword<sup>47</sup> mentioned in *The Necronomicon*.<sup>48</sup>

The above correspondences link irrefragibly the Necronomicon, Kamite, and Thelemic currents, showing the three strands as a continual linear development, in both a chronological and a magical sense.

It is unlikely that Lovecraft, who was a voracious reader, should have missed the works of William Reed<sup>49</sup> and Marshall Gardner,<sup>50</sup> but if he did, Lovecraft's *At the Mountains of Madness*, and scattered reference to Eskimo lore in various of his stories, are evidence that he came near to pin-pointing a hidden terrestrial outpost of the Great Old Ones.

The Amenta of the Egyptians is identical with the Agharta of the Mongols. The latter with their pre-Buddhistic Bön complex, and shamanistic rites with tantric implicits, produced a weird combination of savage grotesquery and the profound metaphysical adumbrations of the *Sūnyātavāda*.<sup>51</sup> The trans-arctic abnormality, Rhan Tegoth, is not depicted in maithuna (in the Lovecraft tale<sup>52</sup>) but its consort is surely present, though invisible. It is therefore in the Eskimo-shamanistic and the Bön impregnated Buddhism of Tibet, Mongolia, Java and Sumatra, that the fundamental tenets of the Madhyamaka - as permeating the Nyingmapa and Drukpa Cults - are relevant to the Necronomicon Gnosis.

<sup>47</sup> The Z-Ain. The reference to the Eye of the Serpent (Phallus).

<sup>48</sup> Schlangenkraft recension, p.160.

<sup>49</sup> *The Phantom of the Poles* (Reed), N.Y., 1906.

<sup>50</sup> *A Journey to the Earth's Interior* (Gardner), N.Y., 1920.

<sup>51</sup> The Doctrine of the Void that is the basis of the *Madhyamaka*. See chapter 5.

<sup>52</sup> See, for instance, *The Horror in the Museum* (Lovecraft-Heald).

## The Magical Significance of Yezidic Symbolism



WE are now in a position to evaluate certain significant inner alignments of the Cult of Yezid with the Typhonian Gnosis.

To begin with, the stellar origin of the Cult is confirmed by the nature of its chief deity, Melek Ta'us, the Peacock Angel described by its votaries as "one of the Seven Gods". In Joseph Isya's resumé of the cult and its traditions<sup>1</sup> the angel is said to be worshipped in the shape of a cock, which connects the cult with the Ophidian Gnosis. We have here, as in the Mithraic Ritual discussed in Chapter 9, an example of the Double Current - Terrestrial and Extra-terrestrial - veiled beneath the image of the Bird and the Angel. The peacock is an emblem of the Order of the Silver Star<sup>2</sup> whose presiding Angel, Aiwass, is the vehicle of the Stellar Current manifesting through Sirius (theologized as Set or Hoor-paar-Kraat) whose minister he is.<sup>3</sup>

According to the sacred book of the Yezidi the black bird, A'anphar, is a cognate type. A'anphar has the value of 333 which links it to the Choronzonic Gnosis centred in Da'ath. The mysteries of Yezid may therefore be fathomed by using the method of exegesis employed in the analysis of the Mithraic Cult of the Disk.<sup>4</sup>

<sup>1</sup> *Devil Worship* (Isya), Boston, 1919.

<sup>2</sup> See *Aleister Crowley & the Hidden God* (Grant), ch.4.

<sup>3</sup> AL.I.7.

<sup>4</sup> See chapter 9.



The sacred book of the Yezidi known as the *Black Book*, alludes to the descent of the God upon the Black Mountain, there to reveal to Sheikh Adi - the Head of the Yezidi Order - "a book that is already written in heaven". The number of Adi is 15; in the Tarotic Tradition Atu XV is ascribed to The Devil. But fifteen is also the number of the Primal Goddess whose sigil comprises the five triangles symbolic of the fifteen angles, or yonis, from which flow the kalas of manifestation. In the Therionic Tarot, Atu XV exhibits the image of the Phallus or cock of Baphomet, which is also the emblem of the Peacock-Angel described by the Yezidi as the "chief of all", hence the 'devil worship' of the Cult. The "book that is already written in heaven" is a reference to the book containing doctrines of time and space, or the stellar gnosis of cyclic aeonology. It is said that Adi's receipt of the book would result in his rejecting Mohammedanism and embracing the religion of the Sabaeans, the primal stellar cultists. A myth associated with the Yezidi is revealing in this connection: it alludes to a quarrel between Adam and Eve concerning the origin of the human race. Adam claimed that it descended from him; Eve, from her. After incessant wrangling they agreed to deposit in a jar their natural essences. The vessels were then hermetically sealed and opened after a period of nine months. In Adam's jar were found two children, while in Eve's receptacle rotten worms writhed and emitted a foul stench.<sup>5</sup> Adam then copulated with Eve and produced two more children. The Yezidi claimed descent from Adam, who typified the vital current which, in conjunction with the substance of Eve, manifested the Twins.<sup>6</sup> The symbolism is clear, and it highlights the difference between the formulae of the VIII°, IX°, and XI° O.T.O.. The VIII° and IX° comport manifestation of the Light, the XI° of the Darkness. It is however noteworthy that to Eve's solitary emissions were ascribed the "origin of the Jews, the Christians, the Moslems, and other nations". In other words, Eve is depicted as the genitrix of barbarous or 'alien' sects. This should be borne in mind, because although Melek Ta'us came down to earth for the Yezidi, the seed of the alien races was attributed to the woman, Evah, that

<sup>5</sup> On the one hand the twins (Gemini/Zain) symbolic of the Double Current; on the other, an image of the Qliphoth as the world of putrefying shells.

<sup>6</sup> Again, the Twins.

is Jehovah, the Yod-Hé being represented by Atu XV, The Devil; as woman herself represents the 'Goddess 15'.<sup>7</sup>

Another significant legend allegorizes a more probable origin of the Yezidi. After being *poisoned by scorpions*, Mu'awryd, or Mu Awiya, knew his wife. Although a woman of eighty years she appeared one morning, by the power of the Great God, as a woman of twenty-five: "She conceived and bore our God, Yezid". The long-awaited prophet, Yezid, was thus born of a witch and the venom of scorpions. This symbolism signifies transformation via the Ophidian Current.

Yezid equals 31, which, apart from its Thelemic implicits, is the number of a *khu*,<sup>8</sup> or star Beta, in the Perseus group. The denizens of this star were known to the Arabs as the 'ghouls' because they fed on the shades of the dead in the nether world. 31 is also the number of *Kia* whose zoötype is the vulture that feeds upon the *Akkhu*, the dead (i.e. the spirits). Another value of Yezid is 36, the number of the *Igigi*, referred to in the *Necronomicon* as tenating the forbidden realm in which the votaries of the Dragon Cult worship the star Draconis, together with the stars of the Dog<sup>9</sup> and the Sea-Goat.<sup>10</sup>

According to the *Necronomicon*, the cults of Set, Typhon, and Cthulhu are cults of the Dead "for they are worshippers of the Ancient Ones, and forever try to let Them in, for they have a formula of which it is unlawful to speak ...". Furthermore, "the race of Draconis was ever powerful in ancient times, when the first temples were built in Magan<sup>11</sup> and they drew down much strength from the stars ...".<sup>12</sup>

The formula comports a use of the lunar current, as is made clear by the injunction: "Remember to keep the Moon pure", and in

<sup>7</sup> Represented by her five 3-angled yonis. It is significant also that the Japanese Goddess of the Deep also exhibits the 15 in her sacred symbol, and as such she typifies the feminine form of Cthulhu and the Deep Ones.

<sup>8</sup> A *khu* is a 'shining being' or 'glorified one', i.e. a *deva*. These shining beings probably relate to ufological phenomena.

<sup>9</sup> Sirius-Set.

<sup>10</sup> Capricorn-Cthulhu.

<sup>11</sup> MGN=93.

<sup>12</sup> Schlangenkraft recension, p.208.

another place: "I have seen them turn the Moon's rays into liquid, the which they poured upon their stones for a purpose I could not divine".<sup>13</sup>

Yezid was considered to be one of the Seven Gods.<sup>14</sup> He is reported as declaring: "I was, am now, and shall have no end", which compares with an almost identical utterance made by the Old Ones recorded in the *Necronomicon* by the 'mad' Arab, Al Hazred.

Anphar, which is one less than 333, is alternatively rendered as Angar which, as 255, equates it with *Irem*, the 'City of the Pillars', the cult-centre of Great Cthulhu amid the pathless deserts of Arabia. The bird appears again as the vehicle of the White Pearl who "created out of his most precious essence". Out of this pearl<sup>15</sup> came the Great Old One accompanied by seven angels, of which Taus Melek is the 'chief of all'.

The White Pearl exploded. From its scattered shards were created the stars. From this essence of Adam proceeded the complex known as Azazil (=Melek Taus) whose reflex on earth is the Cult of Yezid. Azazil = 56 = Nu;<sup>16</sup> it is equivalent to Oz-oz-al, which is 77+77+31 = 185 = 37 x 5. The number 37 implies the manifestation to man of Truth (Maat); the number 5 is the number, *par excellence*, not only of Woman but also of the Ancient Ones.<sup>17</sup> 185 therefore signifies the manifestation of Nuit (or the Void) in her Maatian phase.

In yet another myth, God sends to Adam a bird which "pecked at his anus" and made an outlet. This contains a play upon the name Adam which, as DM, denotes menstrual blood and the left hand, or lunar path *symbolised* by the anus or backward way. It hints at a magical formula of the XI<sup>o</sup> familiar to initiates of the O.T.O.

Yezid is referred to as "our god, the barbarian"<sup>18</sup> ... who gives a sealed decision to *the god to come down*".<sup>19</sup> According to the same tradition Christ is said to have come down to earth after making a

<sup>13</sup> *Ibid.*

<sup>14</sup> I.e. one of the members of the Great Bear, Typhon, mother of Draconis.

<sup>15</sup> The stone peculiar to the Deep Ones.

<sup>16</sup> Nu Azazil is also Nu Isis.

<sup>17</sup> See Lovecraft, *At the Mountains of Madness*.

<sup>18</sup> The alien, the Outer One. Note also YZID=31=AL. 31=13, the nightside, or lunar current.

<sup>19</sup> My italics.

sign. The sign is the sealed decision. Adam was unsealed by the bird that pecked at his anus. The Christ is the 'anointed one', symbolised by the Phallus which impregnates earth<sup>20</sup> with its light.<sup>21</sup> The symbolism appears in AL as "I peck at the eyes of Jesus as he hangs upon the cross", the cross being not only the phallus but also the Place of Crossing (over the Abyss), i.e. Daäth on the Tree-Cross of Life and Death.

The Yezidi worship Seven Great Gods of which the chief is Lasiferos, which identifies Lucifer as the 'chief of all' the Fallen Angels. According to Massey<sup>22</sup> these were the seven primal Time-keepers in Heaven assumed to the seven stars of Ursa Major, the Great Bear. They were known also as Melek Ta'us, who is portrayed by his worshippers in the form of a cock.

The Arabs adored a god known as *Nasr* who appeared under the form of an eagle. In Egypt the *Neh* or *Nah* was the Black Eagle or Vulture emblematic of the Black God (Ser) adored by the abhorred *Nabsi*. *Nsr-Ra* = 511,<sup>23</sup> which is also the number of Lasiferos, thus equating the eagle and the peacock in the single concept, Lucifer.

In the Yezid myth, Lasiferos held in his hand a Great White Pearl with which he played and eventually tossed into the sea. The world was created by this act; the world was born of the pearl.<sup>24</sup> The sacred image of the Peacock Angel was referred to by the Yezidi as Sanjak, a Turkish word denoting 'banner'. Its number 132 equates it with the Babylonian *Mummu*, the God of Chaos. It is the number of *Bion*,<sup>25</sup> the basic unit of living matter. 132 also = 93 + 39, i.e. the 93 Current borne along by the affirmation of the Aspiring Soul.

<sup>20</sup> Lit. 'red earth', i.e. DM.

<sup>21</sup> The solar-phallic current of creation.

<sup>22</sup> See Massey, *The Natural Genesis*. As Massey has shown, the seven Great Gods are the seven sons of the Mother, the Great Bear-er.

<sup>23</sup> The number of the double planet Kythamil that revolved around Arcturus. It is also a number of the lair of the Deep Ones, and of RISHA, 'The Head'. 511 = 418 + 93, signifying the accomplishment of the Great Work by means of the Ophidian Current.

<sup>24</sup> Cf. the VIII<sup>o</sup> O.T.O. An analogous Egyptian rite is recorded in the *Papyrus of Nesi Amun*. See *The Magical Revival*, p.28.

<sup>25</sup> A term coined by Wilhelm Reich who noted blue patches *between the stars* that twinkle and emanate light. Cf. Crowley's star-sponge vision. See *Confessions* (Crowley).

Two elements in the above equation comport the notion of the Primal Curse: 132 is the number of LQB, *Ad Maledicendum*, and 39 = LI, 'he cursed'. Both have lunar implicits which indicate the formula of the XI<sup>o</sup>.

According to more than one tradition the Great God created the Yezidi as a "peculiar people of Azazil". Zazil = 55; Azazil = 56; 55 is the number of KLH, 'the bride'. KL signifies 'All', i.e. Pan/God. The addition of the feminine letter, H, reveals KLH (*kala*) as Kali, goddess of the kalas. 55 is also the number of the Nagas, which are described as 'human serpents' especially associated with the worship of dragons, i.e., the Ophidian Current. The Nagas incarnated as the semi-fungoid, semi-crustaceous entities known in Tibetan lore as the Mi-Go. They were inimical to the Great Old Ones and differed from Them in material constitution, coming as they did from remoter gulfs of cosmic space.

According to Mohammedan tradition Azazil was the original name of the Devil, and the Amerindian traditions refer to a People of the Bat, their Great Devil Zotz, as the Zotzil. As Rohmer noted, the bat was a primal symbol of the 'unclean' rites of Voodoo.<sup>26</sup> The symbolism has been explored in *Cults of the Shadow* in connection with the formula of *viparita maithuna*, or 'upside down' sexual congress. The peacock, the eagle, the vulture, the bat are key zootypes in the various recensions of the Typhonian Gnosis.

Another value of the name Melek Ta'us is 100 + 707 = 807, alternative values being 176, 416, 567. Considered in combination with 55/56 these numbers constitute a comprehensive survey of the Ophidian Mysteries. 807 combines Daäth (474) and Choronzon (333). It is also a number of ANNWN, 'Hades' or 'Tartarus'. Furthermore, Daäth is the Desert of the Abyss, the Mauve Zone, and Shugal<sup>27</sup> is the desert-fox or jackal that is its zootype, the Hound of Hell. 176 is a number of jasmine, the perfume associated with death, and 416 enumerates the Esquimaux Elder Devil, Tornasuk, who is said to bear a striking resemblance to certain hideous bas-reliefs depicting the Great Old Ones.<sup>28</sup> H.P.Lovecraft included

<sup>26</sup> *Batwing*, Sax Rohmer.

<sup>27</sup> ShGL = 333.

<sup>28</sup> *The Horror in the Museum* (Heald).

416 among his 'special' numbers.<sup>29</sup> The number 567 denotes the black crow, Morvran, identical with 'Black Wings', the evil spirit Addu<sup>30</sup> of Celtic mythology.

The origin of the Yezidi has also been attributed to a magical formula which recalls that of Austin Spare's 'Earthenware Virgin' as shown above in connection with the vessels used by Adam and Eve. In yet another tradition the god Yezid is identified with Melek Ta'us, half angel, half man, an extraterrestrial combined with an houri, the Yezidi being born of the offspring of a transmogrified witch.<sup>31</sup> Their spawn were known as *Shaitan parasts*, devil- or Satan-worshippers. The obloquy attached to the Yezidi as devil worshippers arose from the notion of congress between human and non-human entities; the angelic Being is the issue of a hideous marriage. In a story pregnant with similar magical implicits, Machen describes an ancient stone memorial erected "To the great god Nodens (the god of the Great Deep, or Abyss)... on account of the marriage which he saw beneath the shade".<sup>32</sup>

Among the Parsis the name *Yezid Ferfer* designated the attendant of the Evil Spirit, and the grimoire of Goetic Magic translated by MacGregor Mathers contains a spirit named Furfur who "will take upon himself the Form of an Angel. Being bidden he speaketh with a hoarse voice. Also he will wittingly urge Love between Man and Woman. He can raise Lightnings and Thunders...".<sup>33</sup>

Yezidi myths suggest a variety of origins for the sect: from Yezid ben Mu Awiya; from a northern colony,<sup>34</sup> from the magical practices of Adam and Eve, and so on. The name Mu Awiya evokes, obliquely, the Mu-Aiwass Current familiar to adepts of the Maatian Gnosis. According to Arab sources the Yezidi were Sabeans, followers of Sabi

<sup>29</sup> He gives no reason but it is probable that the number was connected in his mind with the Outer Ones. It is interesting to note that 416 is 2 less than 418, the number of Aiwass and of the Great Work. 2, is the number of the *Magician*, but Lovecraft does not accept this rôle. Other 'special' numbers mentioned by him are 156 and 3331, all of which numbers (i.e. 156, 33, 333 and 31) happen to be key numbers in the Theronian Gnosis!

<sup>30</sup> Cf. Had, Hadit, etc.

<sup>31</sup> Spare frequently delineated similar satyr-like entities.

<sup>32</sup> *The Great God Pan* (Machen).

<sup>33</sup> Spirit number 34. See *The Goetia of Solomon the king*.

<sup>34</sup> A stellar colony probably located in *Ursa Major*.

the Son of Seth and the grandson of Adam. Sabi = 313, which is the number of a formula connected with the inner city at the magnetic poles of the Earth.<sup>35</sup> It is also the number of ShDDAD (Cf. Hadad), who built the City of Pillars, Irem,<sup>36</sup> a cult centre of Cthulhu now buried beneath the desert of *Arabia Petrae*. Sabi also equals 103, the number of the Crowned Babe, Mabyn, which is connected in the later Mysteries with the Masonic word of the Templars MABN, 93. Sabi is a generic name indicating both the Tzaba (TzBA=93), or Stellar Current, and the Seb or Earth complex, hinting yet again at the commingling of alien and terrestrial seed.

The son of Set typifies the star-seed, and Adam (DM) is the earth: thus, star and blood, fire and water. The Sabians continued the primordial stellar gnosis. They were said to "worship the stars secretly", (i.e. in an occult sense, involving the starfire or kalas which they shed) because at that era the Solar Cult had superseded the more ancient worship of the stars which was then abhorred.

The *kiblah* of the Sabians was orientated towards the South - "from whence the wind blows ...", again an indication of the torrid *khamsin* and the Cult of Set, and incidentally emphasizing the *northern* background of the Sabians and the realm of the Bear. They were "worshippers of angels, worshippers of stars". They were "those who departed from Judaism and Christianity and worshipped angels", i.e. extraterrestrials. They were, in fact, the forerunners of the contemporary sects dedicated to the return of the Outer Ones.

The original sect followed Seth, and their cult activities included the worship of birds, a belief in sacred wells and fountains, holy trees and sacred stones. The Yezidi kissed the stones and made vows to them.<sup>37</sup> They suffered obloquy for "violating the laws of morality during their festivals", immoralities practised also in the mosque at Mecca. According to Hurgronje,<sup>38</sup> the practice in question "may be a survival of the institution of Kadeshes"; a probably distorted or

<sup>35</sup> See *The Dunwich Horror*, (Lovecraft).

<sup>36</sup> Note that Irem is the reflex of Mari or Mary, the Holy Whore of the Rennes-le-Château Mystery, (See Wood, *Gensis*).

<sup>37</sup> Cf. the injunction not to "entreat of the stones". See ch.3.

<sup>38</sup> Quoted by Joseph, *Devil Worship*.

variant form of the original XI<sup>o</sup> formula which had its parallel in the Agapé of the Gnostics.<sup>39</sup>

The Yezidi adored a deity of the "first degree", God, and a deity of the second degree comprising *three persons*: Melek Ta'us, Adi, and Yezid - or, in Qabalistic terms:  $807 + 15 + 31 = 853$ . 853 is a number of Tiamat, or Tia-Maat, she of whom it is written in the *Necronomicon*, that when Cthulhu "joins with the Abominations of the Sky"<sup>40</sup> Tiamat will once more rule the Earth". Her other number, 71, is the number of *Lam*, and of the *Kami*, a name bestowed in ancient Japan upon the Old Ones whom the Egyptians named the *Sami*. It is also the number of Anatta, the supreme formula of self-denial that rests at the heart of Buddhism. Alternate numerations are 222, and 462. 222 enumerates the word 'fever' which, in the present context, suggests the verse from AL previously mentioned:<sup>41</sup>

Another prophet shall arise, and bring fresh fever from the skies;  
another woman shall awake the lust & worship of the Snake;  
another soul of God and beast shall mingle in the globéd priest;  
another sacrifice shall stain the tomb; another king shall reign; and  
blessing no longer be poured to the Hawk-headed mystical Lord!

The number of this verse, 34,<sup>42</sup> is the number of *Aditi* which is defined by Blavatsky in *The Secret Doctrine* as the 'Mother-Space co-éval with Darkness'.

The 'Abominations of the Sky' seems to fly closer, especially when it is realized that 222 is also a number of Tsaggothua, described in *The Necronomicon* as a frog-like abnormality which, together with Yog-Sothoth, "who shall bring his globes", and other Old Ones, "shall take possession of Earth and all things that live upon it ...".<sup>43</sup>

<sup>39</sup> See *The Gnostics* (Lacarrière), ch.8.

<sup>40</sup> "Abominations of the Sky" suggests the "fresh fever from the skies" which "another prophet" shall bring at the "fall of the Great Equinox". Here is a possible reference to UFOs. (See AL.III.34).

<sup>41</sup> AL.III.34.

<sup>42</sup> The number of the Spirit, Furfur. See note 33.

<sup>43</sup> *The Lurker at the Threshold* (Lovecraft/Derleth), ch.2.

The second number, 462, is that of Sata, 'the serpent', which, like Tsaggothua "dwelleth in the uttermost parts of the earth".<sup>44</sup> Sata typifies the Ophidian Current in its most material form; an inner-terrestrial analogue of Cthulhu. It is "the Snake that giveth Knowledge & Delight and bright glory",<sup>45</sup> and it is to be worshipped with 'strange drugs', of which *Asrar* (462) is one.<sup>46</sup>

The Yezidi have a tradition that on New Year's Day God sits upon his throne, calls the gods unto him and delivers Power into the hands of the god<sup>47</sup> who is to descend to the earth. The Yezidi also have a transcendental conception of deity. In the Kurdish tongue god is called Khuda,<sup>48</sup> or Guda, an obvious form of the word 'god'. He manifests in three forms: as an Old One (Sheik Adi), as a bird<sup>49</sup> (Melek Ta'us), and as a Child (Yezid=Ra-Hoor-Khuit).

Melek Ta'us appears in AL as the Kingly Man, or Angel (Aiwass). Much of the paranomasia to be found in AL entail not only phonetic similarities but also isopsephicisms. Ta'us/Aiwass is a case of the former. Crowley's insistence on the fact that his work continues the Sumerian Tradition,<sup>50</sup> and his identifying himself as an avatar of Yezid, point, as I have suggested in the introduction to the AL Comments, to Liber AL being the "book from eternity" referred to in the Yezid *Black Book*. The book from eternity is the book from the Stars, a literary device connoting the Current from Outside.

Another Yezidi legend represents their chief angel as Azazel, also in the form of a peacock. The author of *Devil Worship* explains the choice of bird being due to the banishment, or fall to earth, of Adam and Eve, who had eaten the forbidden wheat<sup>51</sup> in Eden. Eve was cast upon Arafat, and Adam was banished to Ceylon, which is

<sup>44</sup> The Egyptian *Book of the Dead*.

<sup>45</sup> AL.II.22.

<sup>46</sup> A talisman of extraordinary power mentioned by Machen in *The Hill of Dreams* (p.244), and in *The Secret Glory* (p.217).

<sup>47</sup> I.e., the Yezid.

<sup>48</sup> Cf. the Egyptian Khut, Khuti, Lord of Lights.

<sup>49</sup> Melek Taus as 223 is one more than San-San, the 'bird-men', of the Oceanic myth cycles.

<sup>50</sup> See *Magical & Philosophical Commentaries on the Book of the Law* (Crowley).

<sup>51</sup> I.e., semen.

preëminently the land of the peacock. The truth, as we know,<sup>52</sup> is far simpler: the peacock became the totem of the Cult because of the symbolism of the Tail and the Eye. The tail typified the *Khéphsh* or Haunch Constellation (Ursa Major), and the Eye was the Eye in the Triangle, the meatus of the phallus, which is why the cock was typical of Yezid.

The T<sup>53</sup> is the Phallus, the Cross of Ser; and Melek TAU-us is the Angel Aiwass. Melek Ta'us is declared to be one of the Seven Gods who rules the world for a period of 10,000 years, which is more likely to be a measure of the length of the aeons implicit in AL than the periods assigned to them by Crowley.

The doorways of Yezidic temples were adorned with figures of a lion and a snake, an axe, a man, and a comb. According to all authorities to date the magical significance attached by the Yezidi to these emblems remains unknown. It is quite possible however to read their meaning in the light of the Typhonian Gnosis. The lion and snake form the lion-serpent, *Teth*, emblematic of the Ophidian Current; the axe is the sign of *Neter*, the neuter-one or child-god who cleaves open his mother. The symbolism of the man is considered below; the comb denotes the virile force that tires the hair which symbolizes the fecundity of the Goddess.

At the altar of Adi, 360 lamps were ignited every evening. 360 denotes the full circle, cycle, or perfect aeon. It is also the number of HmShIH, 'the Messiah', and of ShIN, a later form of the Atlantean Zin, a name of Typhon and of the Moon. Of the name *Syn*, George St.Clair<sup>54</sup> tells us that it comports "a certain forcible and impeding check, opposition, a turning upside down", which immediately suggests AL.I.41: "The word of Sin", and the formula of Karezza in conjunction with that of *viparita matihuna* - all of which concepts point to the secret gnosis of the cult.

360 added to 15 (Adi) yields 375, which denotes *Sekhem*, the place in which magical operations are performed upon the spirits of the dead. *Sekhem* also denotes the power of resurrection, of rising

<sup>52</sup> See *The Magical Revival* (Grant), ch.4.

<sup>53</sup> The Tau is the transmitter of the True Will, the *thou* of "Do what thou wilt shall be the whole of the Law". See remarks *infra*.

<sup>54</sup> *Creation Records* (St.Clair), p.387.

in a subtle body of light which has been typified by the erectile power of the phallus. 375 is the number of a 'City of Edom' associated with the Kings of the Qliphoth; and of OShH, meaning 'all forms of beginning', particularly in relation to ShOH (also 375), 'a measure of time'. The Egyptian *sha* was the clepsydra, thus strengthening the links of this number with the Lunar Current.

The ceremonies performed before the altar were accompanied by flutes and pipes, wind instruments associated with rites evocative of the Outer Ones (Space /Air), which is significant because another equivalent of the number 360 is the Greek term, "ΠΡΟΒΟΑΗ", meaning 'spatial projection'.

The Yezidi commemorated the Sheikh Adi on the 15-20th April, a five day celebration of the Goddess 15 initiated at the Full Moon. The five days represent the lunar eclipse, or days hidden from the sun,<sup>55</sup> hence the 360 lamps in the shrine of Adi (15). On entering the shrine, the votaries kiss the serpent depicted on the wall to the right of the temple door. The tomb of the sheikh is concealed by a cover of green typifying renewal or resurrection from the earth.

A point of interest concerns the Yezidi Qabalah. As with the Kurds, the Yezidi sometimes "change the Arabic *Alif* to *Ain*", and "in some localities the *ain* is pronounced *alif*, just as the *kaf* is changed to *alif*".<sup>56</sup> It is noted by Badger that these usages are not confined to the Kurds, such changes being made also by Arabic and Syriac speaking peoples. Let us therefore consider the magical implications of identifying *Aleph* with *Ain* and with *Kaf*. *Aleph* is the letter attributed to Air or Space, and *Ain* is both the Void and *Ayin*, an Eye. The eyes in the tail of the peacock, or the meatus in the phallus of Yezid are equally connoted, and are resumed in the glyph of the Eye in the Triangle which forms part of the emblem of the O.T.O. *Kaph* signifies both the palm (of the hand), and the *kaf* ape, which typified among other things the open eye or the exposed meatus of the circumcised penis in a state of erection, thus denoting the ever wakeful one. It is said that "circumcision, the eucharist and baptism are the three religious rites administered by the followers of Yezid".

<sup>55</sup> I.e., the solar circle of 365 days.

<sup>56</sup> G.P.Badger, quoted by Joseph, *Devil Worship*, p.168.

*Ain*, the eye, and *kaph* (the palm) together equal 90, the number of *Tzaddi*, the letter attributed to the Deep Ones. The addition of *aleph* yields 91, the number of 'man', other than which there is no god.<sup>57</sup> The eye and the hand are magical instruments used by man in the reification of desire in the service of his will.<sup>58</sup> Also, the *Necronomicon* declares: "The Power of Man is the Power of the Ancient Ones. And this is the Covenant".<sup>59</sup> 91 is a number of API, the Typhonian goddess who "giveth protection". She manifests in the form of an hippopotamus, a primal totem of the Deep Ones, and she illumines the ocean of Space with her Seven Stars. Man in reflex becomes NAM, which, in the Chaldean tongue means 'speech', 'oracle', 'utterance', 'prophecy'. It is the Primal Word, the "thus saith the Lord", and it derives from the Egyptian Num, with precisely the same meanings.<sup>60</sup> It is significant that the name of a prehuman language, Naacal, also has the value of 91. Another equivalent is Ako, the moon-god, worshipped in some places under the name of Sin. But, above all, 91 is the number of AMN, the Hidden God of Amenta, and of MLKA, the 'daughter', 'virgin', or 'bride'; in the phraseology of occultism, the unawakened or entranced priestess.

The doors of Yezidic temples are adorned with wild scarlet anemones and red lilies emphasising the lunar component of the rites celebrated within. The lily or lotus together with the rose is typical of the circle of the Goddess, the circle of the 360 kalas and the hidden five. 360 is the number of ShNI, 'scarlet', a colour symbolic of the red earth of reification associated with Woman. The Ophidian Current is implied in the symbolism and it is again underlined in the variant form of Yezid, 'Azid', the number of which, 22, is the number of the Scales of the Serpent of the Qliphoth.

The Yezidi interred their dead with face turned toward the North Star, confirming the predominance in the cult of the worship of the Outer Ones and the Deep Ones, and the cult's essentially stellar provenance.

<sup>57</sup> "There is no god but man", *Liber Oz vel LXXVII*, (Crowley).

<sup>58</sup> Cf. the magical system of Zos, *The Book of Pleasure* (Spare).

<sup>59</sup> Schw. edition, p.166.

<sup>60</sup> Num or Khnum (cf. our word 'name', 'number') is the Egyptian name of a god of the abyss.

Five principal geographic zones are associated with the Yezidi, the most prominent of which is Seihan (Persian), the plural of Seih or Sheikh, or, as we should say, the Old Ones; hence the Seih Adi,<sup>61</sup> Seihan, 'Place of the Old Ones', lies north-east of Mosul. Seihan<sup>62</sup> is the Palestine of the cult, and its Mecca, Lalish, contains the shrine of Adi. Lalish = 371, a number of high significance. Preëminently, Shaitan = 371, and Nuit (75) + Isis (140) + Babalon (156) = 371. It also indicates the Left-Hand Path, being the number of ShMAL (note the reflex of LAM), *sinistrum*.<sup>63</sup> 371 + 418, i.e. Shaitan and the Great Work, or *the Great Work of Shaitan* = 789, which is the value of IPSOS + ALALLA.<sup>64</sup> 371 also connotes LASH TAL,<sup>65</sup> and SPR AL, *Sepher AL*, the Book of the Law.

Also charged with high significance is the name of another of the five cult zones, that of Weran Sahr, or Goran Sahr, meaning the 'sunken city', which recalls the sunken city of R'lyeh where Great Cthulhu waits dreaming. Note also that 371 = 300 (Fire, Sirius) + 71 (Lam).

We are now in a position to appreciate Crowley's claim to have continued, in and through Thelema, the major tenets of the Yezidic cult. It was mentioned in footnote 53 that the Tau Cross of Shaitan appears as *thou* in the Thelemic precept in AL,<sup>66</sup> the text of which Crowley may have accepted as the "book that is already written in heaven", and awaited by the Yezidi. The metaphysics of the Tau rest on the inner meaning of this precept, for there is in the consciousness of man but a single will, the True Will. But it has an apparent and distorted reflection which is mistaken for it by the unenlightened. There are not two wills, a 'lower' and a 'higher' forever in conflict and requiring reconciliation, but a shadowy reflection that has to be recognized for what it is. This recognition is also its dissolution.

<sup>61</sup> In Sanskrit lore Adi denotes 'ancient', 'original', 'root', hence *adiguru*, *adhyatma*, etc.

<sup>62</sup> Cf. Sion.

<sup>63</sup> Christopher Johnson notes the significant fact that SNSTR, without vowels, is one less than 371, the number of Shaitan.

<sup>64</sup> See *Outside the Circles of Time* (Grant).

<sup>65</sup> See *Magick* (Crowley), pp.415 *et seq.*

<sup>66</sup> AL.L40, where it is written "Do what thou wilt shall be the whole of the Law".

The terms Will, Desire, Ego, are interchangeable. The True Will, on the other hand, being non-phenomenal, remains independent of the individual, who is composed entirely of illusory elements. In other words, the True Will is outside the range of the ego's apparent sphere of activity. The distinction suggests the relationship that exists between the false self and the true self,<sup>67</sup> although the analogy is not quite precise. It were better to compare it with the relationship between Shiva and Shakti as symbols of the True Will and of the apparent will. Shakti denotes the element of movement<sup>68</sup> which characterises the seeming activity of the pseudo or phenomenal will. There is thus no real division in the Will, the one is true, the other non-existent except in a phenomenal sense; and being a part of phenomena, it cannot in any way affect it, control it, or direct it. When it is realised that the True Will alone exists, and that we are it, its counterpart will be understood as the phantom it is and we shall cease to identify with it. As with a facial reflection in a mirror one face only is involved, so with the reflection of the True Will in the mirror of the phenomenal or apparent universe. But although the image is illusory, it is the reflection of something that exists. The reflection is not an entity, its reality exists only in the face that projects it. Shiva and shakti may be considered in a similar manner. The only way of discovering the true nature of the reflection is by tracing it to its source, the owner of the face. This cannot be achieved from the vantage point of the mirror or the image reflected from it; it may be achieved only by the consciousness of the true identity of the being reflected. The method of enquiry known as *atnavichara*, or enquiry into the Self, is therefore the only method that reveals the real nature of the Self and of the True Will, Thelema.

The formula of *atnavichara* is explicit in AL.<sup>69</sup> The relevant verse gave Crowley quite a headache because when he heard Aiwass dictate it, it was so incomprehensible to him that his mind refused to accept it. Aiwass therefore directed him to alter it, and the alterations comported implications some of which have already been examined in connection with certain comments made by Frater

<sup>67</sup> Jiva and Atman.

<sup>68</sup> See remarks on thought and the illusion of movement, ch.5.

<sup>69</sup> L26.

Achad.<sup>70</sup> The number of the verse in question, i.e. 26, is the sum of the letters of the 'Lost' or 'Unutterable' Name, IHVH, and the summation of the numbers of the Sephiroth which form the trunk of the Tree of Life. It is also the number of the true name of Satan which is said to be IHVH reversed, and which is a manner of expressing the process of reversion which opens the gate to the back of the Tree. But the Word is lost only to the phenomenal universe, for it is not itself phenomenal. It is the negative or noumenal source of the world of appearances. 26 (IHVH) is the number of *Avagddu*, 'Black Wings', the evil spirit associated with Yuggoth.<sup>71</sup> 26, by the Tarot, is the path denoted by the letter *Ayin*, 'an Eye', and the Winged Eye is emblematic of Isis. It is also ascribed to the goat, a zoötype of Shub Niggurath - the "Black Goat of the Woods with a Thousand Young".<sup>72</sup> In the tarotic system she bears the title 'Lord of the Gates of Matter'. Matter and anti-Matter eternally alternate in the Gnosis of Nuit.

The 'I' and the 'Eye' are resumed in the symbolism of the watcher or witness (*sakshi*)<sup>73</sup>. The number 26 is the number of ChZVH, 'sight, vision'. The quest 'Who am I?' therefore involves the seer and the seen, i.e., vision as such; for Nuit declares<sup>74</sup> that "the sign shall be ... the consciousness of the continuity of existence, the omnipresence of my body", i.e. matter. But before the last five words (i.e. "the omnipresence of my body"), she had declared that she was the "unfragmentary non-atomic fact of my universality". This concept the scribe (Crowley) was enjoined to put "in whiter words", the words which appeared in the final version of the verse, as printed in AL. White is the colour of Kether, the outermost Gate of the known universe (matter).

As in the case of the True Will and the false, the Self and the ego, there prevails at the present time a tendency to confuse the creative and the reproductive systems, which pertain to planes as distinct as

<sup>70</sup> See *Cults of the Shadow*, ch.8.

<sup>71</sup> Cf. the wings of the black eagle, or vulture, typical of the Old Ones.

<sup>72</sup> *The Whisperer in Darkness* (Lovecraft).

<sup>73</sup> See ch.9.

<sup>74</sup> AL.L.26.

those of *prema* and *kama*.<sup>75</sup> This false identification bedevils the whole subject of the True Will and of the magick which is the means of its expression.

The creative power has its terrestrial chakra, or centre of emission, in the human cerebellum. When the power descends, or is brought down intentionally into the centre at the base of the spine, it undergoes sexualisation and is thereby transformed into reproductive energy. The mystic endeavours to avoid this process because he is concerned with energising the centre at the crown of the head, the locus of true being (reality; royalty). The magician, on the other hand, is intent on reproducing in concrete form his magical universe. This process is not identical with, although it is analogous to, that of the reproduction of the human image. Between the spheres of the mystic and the non-initiate exists the entire range of phenomena comprehended by the term 'magical', for they are essentially illusory. The True Will is rooted in the Impersonal which transcends the fantasies of magick. Nevertheless, we speak loosely of 'creative occultism' meaning thereby reproduction, not of the human but of the magical child, which is a mental, as the former is a physical, product. Yet they both exist within the sphere of illusion, and in both cases the creative energy has been activated by 'love under will'.

The foregoing notwithstanding, there is a very special magical operation which manifests a child of an altogether different order of existence. This is the child, "crowned and conquering", celebrated in AL. It is the Magical Child *par excellence*, the image of Light<sup>76</sup> born not of the union of opposites and complementary polarities, but of the negation of both. The designation 'crowned' indicates the true royalty, the reality that interpenetrates the human life-wave only at the highest centre (crown). This transcendental chakra at the Kether Sphere is the seat of Enlightenment in Man, the Seat to which Isis has given her name.<sup>77</sup>

<sup>75</sup> *Prema* is compassion transcending the personal; *Kama* is physical attraction restricted to objects. The Gnostic concepts, *Agapé* and *Eros*, 'divine' love, and lust, are cognate.

<sup>76</sup> I.e. Consciousness. The *Lux* born of the *Nox*.

<sup>77</sup> See *Aleister Crowley & the Hidden God*, ch.10.



When the magician exclaims: "Do what thou wilt shall be the whole of the Law", he is exhorting Set (whose sacred sign is the Tau), synonymous with the "thigh" (Seat) of Isis, to shed its Light upon him. Qabalistically, both ThV (Tau) and ATtH (Thou) = 406.<sup>78</sup>

As previously explained, the difference between the True Will and its illusory and temporary counterpart is somewhat analogous to that between *prema* and *kama*, or Pure (i.e. objectless) love, and desire (possessive love). *Prema* is frequently rendered as "divine love", *Kama* as "lust", or sexual love. *Prema* is desireless in the sense that it has no desire to possess, for there are, for *Prema*, no objects. *Kama* desires possession, and this desire is based upon an erroneous belief in the reality of objects, and of a subject who desires them. *Prema* is the basis of mysticism, *Kama* of magic. As one desires to possess only that which one imagines one lacks, the magician by his use of *kama*<sup>79</sup> admits his inadequacy. The mystic knows no defect, for he is one with the total Current, the True or Cosmic Will. Thus it is that magick is but a stage upon the way to mysticism. Love, as *kama*, is love limited to objects; it is therefore imperfect, demands satisfaction, lives to take. *Prema* is love without a limit, seeing nothing to take, giving eternally, as the sun shines regardless of any objects.

But the willed direction of love, as implied by the maxim "love is the law, love under will", also implies imperfection, for love is made subservient to will. A state of duality is evoked, *Prema* is not so divided. Only if the will is the Will of Set (Do what *thou* wilt) is the resulting "child" crowned and conquering. Yet, again, the notion of conquering, being a positive and therefore a magical concept, is such only from the magician's view-point, or from the view-point from the one abiding in duality. The Lesser Magick is therefore of *Kama*, acquisitive, inadequate; the Greater Magick is that of "love under will", when that will has no object, for the Ipsissimus<sup>80</sup> is said to have no will in any direction, and that is a description of the fully

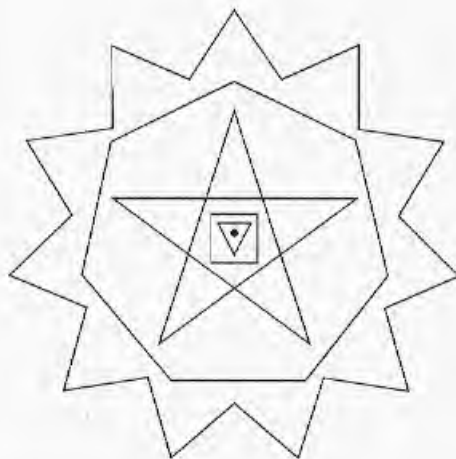
<sup>78</sup> Note that 46 is a formula of Maat and denotes the cry of the vulture. See remarks on this bird in ch.4.

<sup>79</sup> More correctly, *Kama's* use of him.

<sup>80</sup> For a full explanation of this term, see *Magick* (RKP ed.), p.330.

enlightened mystic. This will alone is the True Will, for it is not exercised by a person. The magical or True Will is strictly impersonal, a universal manifestation of Thou or Tau (i.e.) Set.<sup>81</sup>

<sup>81</sup> Frater Achad expressed interesting insights into this equation, Thou/Tau. (*Official & Unofficial Correspondence Concerning the Aeon of Maat* [unpublished]).



18. *The Yantra of 31 note music* (William Coates)

Ratios having 11	are represented by the 11-pointed star
Ratios having 7	..... Heptagon
Ratios having 5	..... Pentagon
Ratios having 4	..... Square
Ratios having 3	..... Triangle
Ratios having 1	..... Bindu

## 8

## The Mirroracle



THE question of miracles has always bedevilled the occult scene. Alfred Sinnett, and others, plagued Madame Blavatsky to persuade the Mahatmas to perform miracles that should once and for all convince people of the existence of a world beyond the senses, and that they - the Mahatmas - really existed and possessed the powers attributed to them. The plea has often been repeated before and after Blavatsky's time, and with other Mahatmas, eastern and western. One of the reasons why Blavatsky lost face in the eyes of many otherwise sympathetic people was due to her good natured attempts to supply by her own craft what in most cases, though not in all, the Mahatmas declined to produce. Sinnetts down the ages have been advised, repeatedly, that no amount of miracles will prove of any use in convincing those who, unable to produce them themselves, are too obtuse to accept the vast accumulated testimony of tradition and the thousands of well attested cases of transhuman phenomena.

However, since the middle of the present century the Masters would seem to have decided that the massive exhibition of mysterious phenomena is, at last, in order. For what otherwise explains the frequent and sometimes alarming appearance in our skies, during the past forty years or so, of inexplicable lights and unidentified objects? Are they not miracles of a kind even more remarkable than those solicited by the Sinnetts of the world? These weird phenomena have been sighted not predominantly by occultists, magicians or metaphysicians, but by ordinary people following the pursuits of ordinary people, soldiers, sailors, policemen, airmen, farmers, lorry

drivers, and so on. A glance at any one of literally hundreds of books on so-called UFOs should convince any but the hopelessly purblind that numberless (because uncounted) individuals, and groups of individuals, alive today have seen with their own eyes phenomena equal to, if not surpassing, anything witnessed by the few who were privy to Madame Blavatsky and her Mahatmas. But has there yet been a general acceptance of miracles? Are not the words of Koot Humi to Sinnett as true today as when they were first communicated to, and published by<sup>1</sup> that undeniably sincere and intelligent occultist? Many may claim that there has been a positive reaction. But surely, if observers and contactees genuinely believe that they had witnessed miracles, or phenomena defying the laws of nature, or stretching them to an incredible extent, then the weight of such testimony would by now have overwhelmed the sceptics. Yet there is still no general admission of such phenomena. The reason for this may be simple. The inexplicable objects that occasionally appear in our skies and in our oceans (for they are not confined to aerial phenomena), are neither new nor are they miraculous. Earth's atmosphere has always swarmed with them. Man in the mass is only now becoming aware of them because 'something' has triggered within him a faculty that has, for long ages, remained dormant, almost to the point of atrophy. This 'something' occurred in the late nineteen-forties, an event which suffused the planet's subtle atmosphere with a current of energy that reanimated in innumerable people the powers of clairvoyance, clairaudience, and clairsentience. In other words, the Third Eye began again to come into its own *on a massive scale*. This is the mirror-eye, and human consciousness will soon be inundated by visions and dreams of the cyclopean cities in fathomless seas, which dreamers such as Lovecraft were able to see unaided by the radio-active energy-spectres that have recently reawakened it.

As soon as it is understood that the UFO phenomenon is concomitant upon the impact on man's subtle body of these energy-spectres, then also will be understood the frustrating element of absurdity characteristic of so many direct encounters with the occupants of

<sup>1</sup> See *The Mahatma Letters* (Sinnett).

'space crafts'. The absurdity is due to a muddle of concepts, as when dreaming and waking experiences are confounded.

Decades ago, attention was drawn by Machen<sup>2</sup> and others to the element of banality and seeming inconsequentiality associated with spiritualistic phenomena. But it is the *interpretation* of such phenomena by the inept, rather than by the adept, that leads to confusion. Furthermore, the fact is not sufficiently appreciated that it is not possible, without confusion, to express in language of the third dimension events occurring in the fourth. It is here that the training of the occultist comes to the rescue.

Aleister Crowley was probably the first to stress the supreme importance of questioning rigorously the spirits, elementals, and other entities encountered in the course of astral journeys and visions. The fact that UFO encounters are not always astral in the strict sense of the term<sup>3</sup> makes little difference to the principle involved. The vision, experience, contact, encounter - however it is classified - will continue to remain unintelligible until the entity concerned has revealed by unmistakable tokens its identity and provenance. Contactees claim, in some cases, that this has happened, but there is scant evidence that any satisfactory test has yet been applied. The acceptance of information is not good enough, merely because it appears to be offered voluntarily, or in response to random questioning. The spirits of the séance room are notoriously deceitful, and so also, if encounter-accounts are veridical, are Ufonauts. Spirit manifestations resemble encounters with ufonauts rather than with the kinds of entity evoked by magick. The ufonaut and the spectre usually come unbidden. Perhaps this is a token of their objectivity but not necessarily so. Although magicians may summon to visible appearance a wide variety of seemingly objective phenomena, those do not include ufonauts, although the latter have been reported as arranging with their contactees a return visitation. But it is usually the ufonaut who makes, or breaks, the date, not the contactee. These visitations are frequently accompanied by sensations of dread, fear, even terror,<sup>4</sup> which suggests more than the

<sup>2</sup> See, in particular, *The Green Round* (Machen).

<sup>3</sup> Many of them involve etheric substance.

<sup>4</sup> It is interesting, in this context, to compare the meeting between the 'Secret Chiefs' and MacGregor Mathers in the Bois de Boulogne. See Crowley's account in his *Confessions*.

mere sighting of an unidentified object. There are, for instance, numerous accounts of paralysing rays being directed at witnesses. These may, however, be streams of force reflected back to the witnesses by a sudden convulsion of their subjective radio-active energy-spectres. As with germs within the body, these do not necessarily indicate a morbid condition in the contactees. They comport merely an agitation of the newly planted particles absorbed astrally from the recently enhanced radioactive atmosphere of the planet. The subject, in its infancy so far as concerns the human life-wave demands a reassessment of energy-spectres.

Anyone who has read with attention accounts of UFO encounters will have noted the high percentage of sightings involving the colour orange, the blending of red and yellow. In the Kala-grammar of occultism, orange is associated with Path 17, the Path of the Double Current. Its magical aeon, or angel, is Zain typified by the sword or scimitar. UFOs are frequently reported as being crescent-shaped when not egg-shaped or lenticular. The sword and the egg play a dominant rôle in Crowley's Amalantrah-Abuldiz visions. This fact, and the preponderance of the colour, or kala, peculiar to Zain, and the *Wordless Aeon*, suggests the silence usually associated with UFOs, as also the absence of ears noted by a number of contactees who have given descriptions of the physical features of Ufonauts. The earless and egg-shaped head of LAM<sup>5</sup> is one of the masks of Aiwass, minister or angel of the God of Silence, Hoor-paar-Kraat. 71, the number of Lam is the mirror-number of the Path of the twin or Double Current, Zain. The sensation of fear induced by encounters, releases in the astral consciousness the demonic spectres reflected in the auric shell of the contactee; the 'blue devils' are a product of this fear. Relevant in this connection are the words of the psalmist: "The fear of the Lord is the beginning of wisdom". Of all the emotions, fear is primal, and it is the most potent factor involved in opening the Outer Gateways. Wisdom is attributed to Chokmah, the cult-centre of the Starry Wisdom Sect. This cult projects through the veil of the mauve zone the vibrations that are sensed within the blood as fear, or terror,

<sup>5</sup> See Crowley's portrait of Lam reproduced in *The Magical Revival* (Grant), pl.5.

which is denoted by the word PChD, a name of the power-zone<sup>6</sup> of Mars (as Horus, Kali, etc.). PChD is 92, the number of SBKI, 'the killer of the giant', the *sebekau*, or crocodile-dragon, typical of the Ophidian Current. Sensations of panic charge the system with radioactive energy-spectres. These gear consciousness to receive radiations from Outside, for although Chokmah is beyond the mauve zone, Geburah remains within the phenomenal framework. Great skill is therefore required to transmute into space-capsules, or vitality-globules, the vibrations of this turbulent zone. Hence the fanaticism, violence, paranoia, and general imbalance of so many who fall foul of this path. Which explains why, in a contexture of encounters, the corresponding contact is invariably seen as hostile - abduction, rape, physical assault involving severe burns (from radiation) and, frequently, loss of blood.

Some contactees complain of having been used as 'guinea pigs', blood, semen, menstrual fluids, having been extracted from them. Cattle mutilation on a large scale has also been reported<sup>7</sup> by ranchers who claim that animals have suffered mutilation and the loss of sexual organs, ears, teats, and so on. It is difficult to know where paranoia begins and how far the experiences, though genuine, are misinterpreted through lack of correct, and the abundance of incorrect, information. The undoubtedly sexual nature of many of these depredations is the sole element of certainty. It may be a morbid terror that causes people to seek in space for marauders whose handiwork identifies them rather as denizens of earth. Even so, one is reminded inevitably of AL.III.12: "Sacrifice cattle, little and big: after a child". It is conceivable, today, that moronic misinterpretation of this verse could account for the mutilations reported. On the other hand, the physical nature of abduction points to a literal formula of sacrifice associated with rites peculiar to the cults of the Old Ones and, in particular, of the Great God Pan. It is therefore not surprising that there is a reference to a formula in AL which links the notion of bloody sacrifice with the 'child', or dwarf, that is a type met with in accounts of extraterrestrial experience.<sup>8</sup> We have here

<sup>6</sup> In the qabalistic scheme.

<sup>7</sup> See *Messengers of Deception* (Vallée).

<sup>8</sup> It should be remembered that the name Aiwass, the minister of the Child, Hoor-paar-Kraat, is cognate with Besz or Vesz, the dwarf god. See *The Magical Revival*, p.57.

the symbols of the Giant and the Dwarf as complementary factors in a secret magical rite connected with the blood sacrifice which Crowley considered necessary before humanity may embark upon the next stage of its development:

There is a Magical Operation of maximum importance: the Initiation of a New Aeon. When it becomes necessary to utter a Word, the whole Planet must be bathed in blood ... This Bloody Sacrifice is the critical point of the World-Ceremony of the Proclamation of Horus, the Crowned and Conquering Child, as Lord of the Aeon.<sup>9</sup>

Crowley supposed that World War I and World War II were phases of an ongoing Operation. What, in effect, he is saying is that the operation will enable man to establish intercourse with extra-terrestrial entities. The whole planet is now "bathed in blood" in the sense that radioactive energy-spectres have enveloped it, have formed a magical mirror in which it is possible for humanity to 'see' the Oracle (the Word). This Mirroracle is *the* miracle that the bloody sacrifice has initiated.

Crowley's death in 1947 coincided with a massive wave of energy-spectres, vehicles of the Outer Ones evoked by the second phase of the bloody sacrifice to the Magical Child. The nuclear energy released into the earth's atmosphere in the mid-1940's reactivated in man his latent astro-ocular potential. It may not, yet, have been ascertained just how the reactivity resulted from the radioactivity but it has become evident that the UFO embodies a type of phenomenon which, although always present in our atmosphere, has until recently remained unsuspected by humanity in the mass.

It is not possible at this stage to be more specific. Research may demonstrate that not only the UFO is being massively sensed, but also the ghost, or double, which before the 'forties numbered its viewers on a comparatively limited scale. But it is necessary in this area to draw certain lines of demarcation. There are many kinds of ghostly and spectral phenomena, and there are also many kinds of unidentified flying objects. The *substance* of manifestation appears in the latter cases to be of an etheric as distinct from an astral nature.

<sup>9</sup> Crowley in *Magick*, p.220, RKP edition.

This supposition is suggested by the tangible quality of many of the objects observed. Sightings in this category appear to be far in excess of those in which the occupants of UFOs are considered to be flesh-and-blood beings. Again, cases have been reported in which ufonauts are sighted by one or two individuals, only, in a crowd alerted to the presence of abnormal phenomena. Except in cases in which UFOs are directed by automatons, or by remote control, that suggests that ufonauts are of a substance more subtle than their vehicles, as the astral body of man is more subtle, or less dense, than his physical body. Such might be the case, for example, if an astral entity fabricated for itself an etheric shell, or capsule, as in the practice known as the magical assumption of god-forms. Ancient Sanskrit literature contains references to space vehicles in the form of birds, flying dragons, and other aerial creatures. The winged disk, or vitality-globe, of the sun-god in Egypt, the Horus falcon and other animal-shaped vehicles, are cognate phenomena. Furthermore, there is evidence that the Shining Ones, or *devas* of Indian lore, are radiant extraterrestrials, and that the Egyptian Hammemit, or emanations of the Solar light known as the Radiant Sun, are also cognate symbols.

The motivator of these space-craft is the Magical Will. In Egyptian typography this was represented in the form of an egg and a concave receptacle suggestive of the ovoid pattern of space-capsules. The Khu, or Shining One, was represented by a bird, and the sphere of radiation (aura), by a shell-like semi-circular glyph.<sup>10</sup> The 'world of shells' would be an apt designation of the source of such phenomena. But such hypotheses are unnecessary if, as here suggested, there is posited a reactivation of psychic or clear-sighted (clairvoyant) vision that has for long aeons remained generally dormant.

Ra-Hoor-Khu, the phenomenal reflex of *Hoor-paar-kraat*, declares in AL: "I am the warrior Lord of the Forties; the Eighties cower before me, & are abased". Although it is undesirable to seek in magical texts for indications of historical events, it has often been noted that the great war of the 'forties resulted in the reactivation of an occult faculty in man, causing him to see things that had long

<sup>10</sup> See *Egyptian Magic* (Farr).

remained unseen. The reflex of the 'forties, i.e., the 'eighties, may witness a massive materialisation of the luminous shells now swarming about earth. The number forty is merely the extension or fuller manifestation of the Four, the number of the solid, the reified. AL.II.49 may well be relevant: "This is of the 4: there is a fifth who is invisible, & therein am I as a babe in an egg". The babe is the magical manikin or dwarf, of which Lam is a type. Lam contacted Crowley in connection with certain Asiatic mysteries involving the revival of the age-old wisdom transmitted to Blavatsky by two emissaries of the Old Ones, Koot Humi and Morya. The elements of the name Koot or Khut Humi appear in AL.<sup>11</sup> The *kraat*, or dwarf, appears as one half of the Word of Horus, the other being Ra-Hoor-Khut. The verse is the 180th of the book as a whole. 180 is the number of 'Silence', and the *Khut* or *Kraat* is the Lam-dwarf, *Dropa*, depicted by Crowley as a frontispiece to his Commentary on Blavatsky's *The Voice of the Silence*.<sup>12</sup>

It should not be supposed that the references, in AL, to these elements have little purpose other than as ornamental or literary devices. Every word of the book is significant and loaded with multi-levelled implications. Nor do they illuminate solely the sequences in which the verses appear. That AL contains hidden sequences is amply indicated by the line overdrawing a part of the original manuscript, thereby linking seemingly unrelated concepts.<sup>12a</sup>

Lam is 71, a reflex of 17, the tarotic index of Zain and of the path associated with the Twins typical of the Double Current, and with the Sword which is the meaning of the word *Cherub*. The symbolic significance of the sword has been explained in my trilogies but it may be necessary here to submit two further observations. ChRB, 'a sword', is 210. As shown in combination with *Liber XXVII*, this is the number of 000 - 'Nothing under its three forms' - when 0 = Ayin (70). It is also the number of the 'Giants' (Great Old Ones), or the 'Fallen Ones', those that fell to earth (from an alien star). This is paralleled in the Egyptian topography by *Khyphi*, or *Kyphi* (120, a

<sup>11</sup> Note especially, AL.III.35.

<sup>12</sup> Reproduced in *The Equinox* III.1

<sup>12a</sup> See photofacsimile of the manuscript of AL.III.47. (*Equinox of the Gods*).

numerical metathesis of 210), the incense burned at the setting or falling of Ra. At the moment of sunset the god, or Great One, appears to descend *into* the earth. Furthermore, the sword was the instrument used by Christ as a symbol of his mission: "Think not that I come to send peace on earth: I came not to send peace, but a sword".<sup>13</sup> It is almost as if he announces the Aeon of Zain, the Wordless Aeon typified by the god of silence, Hoor-pi-khut, and his emissary, Lam.<sup>14</sup> The ChRB is not only the Sword, it is also the Child (cherub).

The Kalas associated with the path of Zain are orange (King Scale of Colour), and Mauve (Queen Scale of Colour). An overwhelming preponderance of UFO sightings include mention of the colour orange. This colour, which comprises the primary colours red and yellow is associated with the planetary power-zones of Mars and the Sun (Horus and Christ) which typify blood in its sacrificial and its redemptive aspects. Mars is the sphere of Kali who embodies the lunar current. Sol is connected with Aiwass as the redeeming spirit or Holy Guardian Angel of Earth. The powers of these kalas fuse to produce Babalon, the shakti that will propel the planet into the mauve zone, thereby enabling it to pass through the outer gateways.

Mauve is the kala of the zone that divides the lower triad, Mars-Sol-Jupiter, from the Supreme Triad, Saturn-Neptune-Pluto. The Supreme Triad exists in another dimension, for there is a solution of continuity between the noumenal and phenomenal modes. The subject of the divide is mentioned by Christ, again in connection with his mission: "Suppose ye that I am come to give peace on earth? I tell you, Nay; but rather division".<sup>15</sup> The division is the Mauve Zone. The peace is not on earth, for that is the place of the Sword, the Aeon of Zain. Peace is in the Upper Triad in the Fields of Peace<sup>16</sup> beyond the stars.

It is significant that the two colours connected with Path 17, The Way of Lam, are orange and mauve, because they are the two kalas associated with the introduction into the terrestrial life-wave of the influences of the Outer Ones. Moreover, the nature of the war-engine

<sup>13</sup> Matthew 10.34. See also Luke 12.51.

<sup>14</sup> Note that by paranomasia, the Word, or Hiss, of the Serpent (S), may be read as the *S-word*.

<sup>15</sup> Luke 12.51.

<sup>16</sup> The *Sekhet-Aahru* (Book of the Dead).

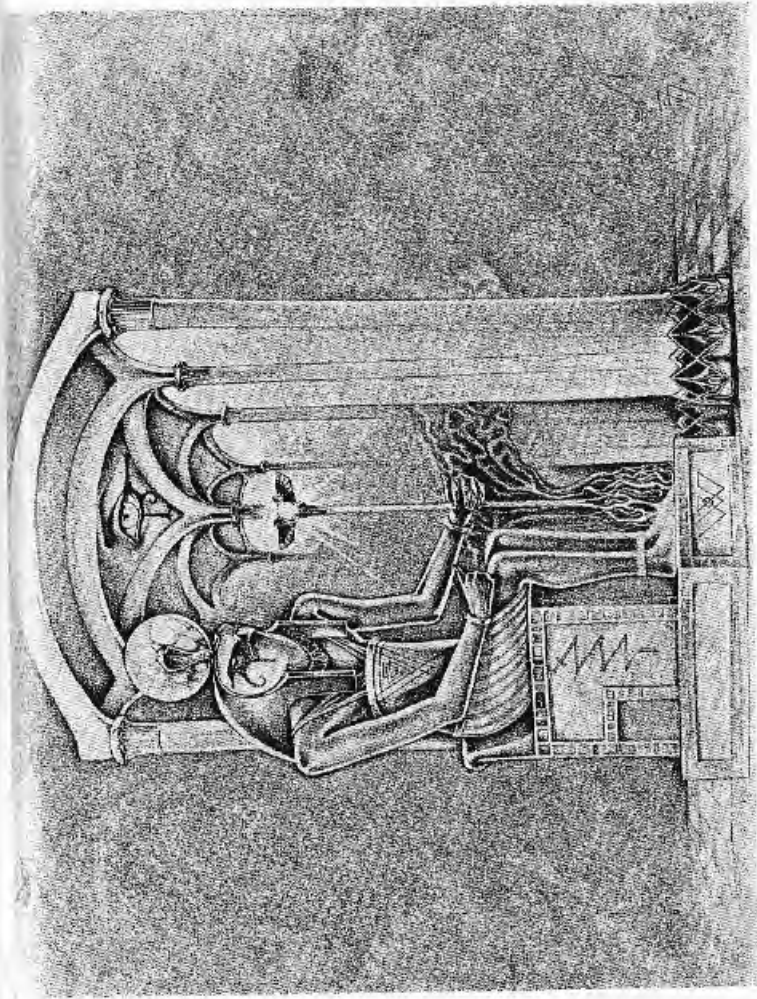




Beyond the ragings & a blue  
 Hel of the physical clay, set  
 lies in the brain, contained  
 At the end of time & space  
 All loves unmeasured,  
 unphrased  
 the haunt  
 of a face!

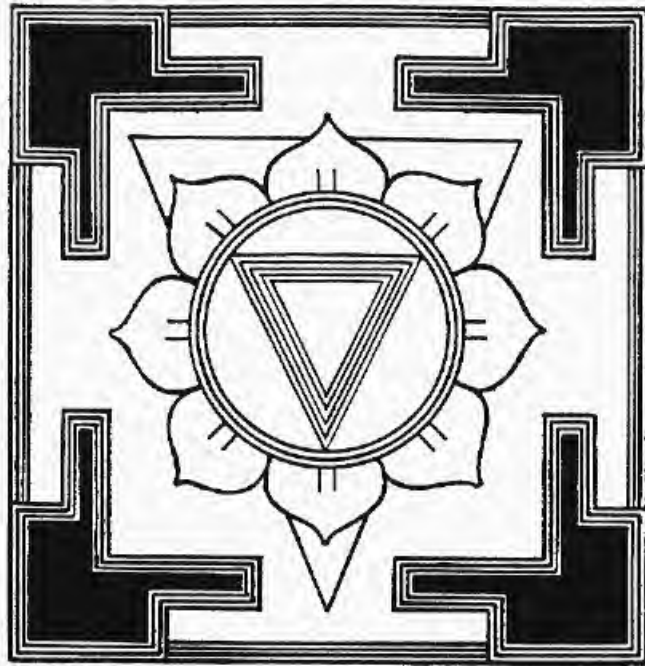
She it is she,  
 that found me  
 In the incipit  
 of my world  
 With silk &  
 steel she  
 would me  
 In her  
 robes, none  
 with she  
 crowned  
 me  
 Then a way her  
 arms sur-  
 round me,  
 Sifting me  
 into the  
 Syron  
 That still -  
 but on her  
 wails!  
 Comes at the  
 point of the  
 needle,

Everlasting &  
 solitary,  
 Not needs to fuddle  
 and wheedle  
 her slave away  
 for a kiss,  
 Here  
 whose  
 horror  
 is his  
 that  
 know  
 that  
 sleep  
 wub,  
 Speckled &  
 bared with  
 black  
 On its rusty  
 amber scales,  
 Is his  
 tomb -  
 The strain  
 groaning,  
 On which  
 he wails -  
 he wails!



10. *Horus* by H.A. McNeill II

9. "Thirst" (Steffi Grant / Aleister Crowley)



alluded to in AL, of which the sword is an early form, indicates the stellar influence issuing from the Thigh, or Northern Constellation. The verse in question is 152 of the Book as a whole. This is the number of HMVTzIA, 'the Bringer Forth', a description of the Haunch in action that typifies the Great Bear(er), the stellar abode of the Ever-Coming One, the Child, the Magical Manikin that will appear - Crowned and Conquering - upon earth.

The speculation that UFOs may be psychotronic devices projected by aliens, would seem to be supported by this gematria. 152 is also the number of Satanaki, the 'younger brother' (or child) of the Manichees, in the doctrine taught by the Persian Mani, to Man. Seven, the number of the verse in AL III, in which the war engine is mentioned, relates it to the Great Bear, the stellar representative of influences from Outside. 7, being an ideogram of the axe, the emblem of the Nuteru (gods), is the engine of cleaving, of dividing, in the sense of the Division known as the Mauve Zone. Seven is also the magick number of Venus, the planetary representative of the Outer Ones.

In parenthesis, the Tree of Life, with its glowing globes, comprehends schematically the variety of space capsules and their respective kalas. When a star is sighted in the sky the radiance seen by the human eye is not of our time, and the star itself may have ceased to shine long aeons since. Similarly, the flying lights - the subject of innumerable sightings since Hiroshima - are radiations from the lenticular energy-spectres of long dead beings that existed in remote galaxies. They are the 'dead' in Amenta, the Shining Ones. They formed the world of shells known in ancient lore as the Qliphoth. Occultists, at last, are beginning to recognize them as such, and to salvage them from the débris of ideas interpreted as 'evil' because unknown and unidentifiable. What was unknown, what was not understood, was considered to be inimical, hostile.

The subject raises far reaching issues, one of which is of special import in the present context. Around 1908 Crowley received via Aiwass various 'holy books' or magically transmitted communications which were not wholly comprehensible on the plane of intellect. Because of this fact Crowley also received the injunction that not so much as a letter, even, should be changed, added, or



omitted. Among these transmissions appeared *Liber XXII*<sup>17</sup> which Crowley published in 1912 in *The Equinox*, vol. 1 no. vii.

*Liber XXII* is one of the most mysterious communications ever received by Crowley, and there is uncertainty as to who drew the sigils that illustrated it. It is almost certain that Crowley did not, and fairly certain that Austin Spare also did not, as, by 1912, his association with Crowley had ceased. J.F.C.Fuller is a more likely candidate as he worked with Crowley on the later numbers of *The Equinox*, in which several of Fuller's drawings are reproduced. Fuller was an expert on tank warfare, a subject on which he wrote several books, one of which was so highly esteemed by Adolf Hitler that it was adopted as a training manual for his troops.<sup>18</sup> Fuller, author of a laudatory study of Crowley's work entitled *The Star in the West*, was looking for the advent of Superman, and for some years he recognized him in Aleister Crowley. But their relationship foundered over the affair of the *Looking Glass*<sup>19</sup> and Fuller withdrew his allegiance. Not long afterwards he again thought he had found what he was seeking in the person of Hitler.

Fuller, besides being an occultist, was absorbed in research which involved technical drawings and designs for offensive weapons. To Fuller, therefore, a sigil did not necessarily represent an immaterial entity; it could indicate a very material energy. One of the sigils published by George Adamski<sup>20</sup> resembles so closely one of those which accompanies *Liber XXII* that one is tempted to classify them together. Adamski insisted that the sigils reproduced in his book in connection with extraterrestrial contact were not to be interpreted mystically, but as glyphs pertaining to the construction of spaceships of the nut-and-bolt variety. It is well known that Hitler had occult affiliations, and that one of his chief engineers was the celebrated Werner von Braun who later enabled the Americans to

<sup>17</sup> Its full title is *Liber Carceronum Toy Qliphoth Cum Suis Geniis*. It presents in tabular form the names and sigils of the Genii of the 22 Scales of the Serpent and of the Qliphoth; as its title suggests.

<sup>18</sup> See *Bony Fuller* (A.J. Trythall).

<sup>19</sup> An account of which appears in *The Confessions of Aleister Crowley*.

<sup>20</sup> See *Flying Saucers Have Landed* (Adamski), Plate 8, which is captioned 'Writing from Another Planet'.

visit the moon. Is it not feasible that Hitler, in favouring Fuller as he did, was not only interested in Fuller's tank designs but also in his other, more *recherché* machines? The fact should not be overlooked that Hitler was in contact with entities as enigmatic and as alarming as Aiwass, and perhaps his interpretations of the messages he received from them were as coloured by his conditioning as were those of Crowley. I make no dogmatic assertions, but merely draw attention to the fact of *Liber XXII*'s appearing without a word of explanation, and illustrated by sigils very probably drawn by Fuller, whose interest in technology chimed more with his real interests than did the misty signatures of problematical spirits. The sigils of the Qliphoth that illustrate *Liber XXII* may therefore denote the spirits of shells that tenant the Tunnels of Set,<sup>21</sup> *beneath the earth*. When it is remembered that Hitler was interested in the 'Hollow Earth' theory these suggestions may not be without significance.

The child in the egg is the magical manikin in the shell, the bud-will<sup>22</sup> of some powerful Lemurian or Atlantean mage that yet lingers on the edge of the universe, waiting to return. There are qliphotic entities known as the "Liers in Wait", their emissaries hover and wheel about the rim of the known Universe. They are the Returners, the Cyclic Ones, the Wheelers in the Deep for whom certain watchers on earth have been waiting for untold aeons. Their chief ambassador is the Ever Coming One, the Magical Child celebrated in AL as 'Crowned and Conquering'.

All the astronomical observatories erected in antiquity were constructed with intent to calculate and to facilitate Their expected return. All the resurrection myths, the deluge legends, the redemption parables, all the allegories and fables of saviours and angelic visitations, all revolve about the known intentions of Those that are booked to return when the Armageddon climaxes on earth. The word itself proclaims Their formula: *Ar* or *Har* is the Child, the Horus of the Star, *Hormakbu*; *Ma* is the Child as the daughter. They utter the True Word, *Ma-Haru* or *Makheru*. The Geddon is the limited or enclosed place, i.e. the earth, the field of operation. The

<sup>21</sup> See *Nightside of Eden*, Pt.II, for their sigils and signs.

<sup>22</sup> See *Liber Aleph* (Crowley), for the special sense in which the term is here used.

biblical symbolism of Armageddon is astronomical, not historical. *Armakhedon* is the Secret Place (the Ked or Khat is the womb, the walled-in place, the hollow earth) of the Child, and the Child is the Word. Kheru is synonymous with Guru,<sup>23</sup> the Word of the Source, or the Word uttered by the emanating mouth of Maat, the Mother. The place of Armageddon is the Place of Outrance, at Daäth, of the Word of Maat, which will disintegrate (on earth<sup>24</sup>) the falsehood of Maya. Makheru means the 'True Word', the Guru's Word, the Law. It is symbolised by the uterus of the Mother who breeds from the constellation of the Haunch the celestial child.

The great Watch Towers of Enoch, the Pyramids of Egypt and of South America, the Ziggurats of Babylon, the Great Tower of Babel, the Gateway of the Sun, the cyclopean platform of Baalbek, monolithic Stonehenge; these immense and mysterious constructions, none of which has been satisfactorily explained, were reared as magical beacons of direction, as landing-pads for the Returners.

The roof of the world, the frozen plateaux of the Tibetan uplands, which Roerich celebrates in his paintings, was the scene some eleven to twelve thousand years ago, of the landing on earth of the Dropas. The visitation occurred on the borders of Tibet about the time of the final Atlantean cataclysm for which Plato (*Timaeus*) quotes the date 9000 B.C. The Chinese cite legends which describe

short, slender, yellow men who 'came from the clouds' and who because of their extreme ugliness - they had extraordinarily large heads and spindly bodies - were at first shunned, then finally massacred by 'men riding swift horses'.<sup>25</sup>

But not all the Dropas fell before the onslaught of the riders. Many escaped with their leader, Lam, and established a base in the hidden realm of Lêng, to which H.P. Lovecraft refers as the 'abominable plateau'. As Crowley depicted Lam *circa* 1915 we may conclude either that the entity yet exists on the material plane, or

<sup>23</sup> The Sanskrit word *guru* preëxisted as the Egyptian *kheru*, 'the Word'. In Sanskrit *go* = 'mother', 'woman'; *ru* = 'mouth', 'opening', or 'passage'. Cf. rue, road, etc.

<sup>24</sup> I.e. Malkuth.

<sup>25</sup> *Masters of the World* (Charroux), ch.15.

that it appeared to Crowley as the model for one of the 'Dead Souls' which formed the content of his Exhibition of paintings and drawings held in Greenwich Village in 1919.

The Dropas infused into the Tibetan Mysteries the current peculiar to their terrestrial agents, now known as Drukpas. They have been abhorred, not only by reason of their magick, which is concerned with opening the gates for the Returners, but because the non-terrestrial nature of these adepts of an alien sorcery is dimly sensed by humans who have, occasionally, gained access to their ceremonies.

Lam is the High Lama of the Cult of Zain which combines the Ain (Ayin), the Eye of Space,<sup>26</sup> and the Winged or Flying Eye of Horus, with the Z or snake-power. The number of the Dropas is 655, which is the number of the Merti, 'Eyes of Maat'.<sup>27</sup> 415, another number of the Dropas is also that of ABRAH DBR, 'the Voice of the Chief Seer', of 'the Holy One' (HQDVSh), and of 'Drakonis', the type of the Ophidian or Draconian Current. The hissings associated with their non-human rites are reminiscent of the Cult of the Black Stone, Ixaxaar, to which Machen alludes in connection with the formula of Protoplasmic Reversion.<sup>28</sup> Such cults are of incalculable antiquity. Their female members are known to their initiates by curious physiological characteristics peculiar to the descendants of the Dropas. These peculiarities qualify them for service in the temples of Lêng. The rites involved (and still involve) the disc, wheel or chakra, and the black stone, a congealed kala, associated with the cult of Ixaxaar mentioned by Solinus.<sup>29</sup>

Although the shells radiate a light that has been dead for countless aeons, as the light recedes temporally it is absorbed into a negative time sequence which, since the year 1945, has begun to recoil upon itself. It now approaches Earth from a vastly remote future known as the Aeon of Mâ, wherein it will unite with itself to form the Ar-Ma-geddon, or *Har* (child) of the Aeon of Horus. The *Ar* and the *Mâ* represent the Typhonian child. The *ghed* is the *ked* signifying

<sup>26</sup> A glyph of the stellar discs.

<sup>27</sup> The twin daughters.

<sup>28</sup> See *Outside the Circles of Time & Hecate's Fountain* (Grant).

<sup>29</sup> See *The Novel of the Black Seal* (Machen).

the cask, chest or coffin of Osiris, the god of Amenta in the underground kingdom.

From the tunnels of Set, Guedhulu, or Cthulhu, will arise from the terrestrial waters of the past to encounter the future energy-spectres of Mâ. The myth is obscure because of the time factors involved. The concept of negative time has bedeviled all but initiates. There are today but two Orders, the Cult of Sirius (A.:A.:) and the Occult Typhonian Order (O.T.O.) that not only represent, but dynamically transmit, the 93 Current. Aleister Crowley at one time assumed as his magical totem the Phoenix, or Bird of Return. The phoenix is the flyer through space that returns to the Ark, or Mother-ship, the earth. The return is cyclic and it appears in some legends as the dove, the bird of Venus, returning to Noah, Noé, or Nu, from the waters of space. The dove is featured in the Great Seal of the O.T.O. It descends upon the ark or graal. The glyph of the ark<sup>30</sup> pertaining to the waters is typical of the mother-ship in the ocean of space. In the *Necronomicon Mythos*<sup>31</sup> it appears as Arkham, the *ham* or city, of the ark, and it is prominent in the arms of Dunwich,<sup>32</sup> which Lovecraft translated to the new world, as background to some of his tales. The magical child is depicted between the horns of the ark; the child is solar and magical, as the ark is lunar and mystical.

The child of the sun is the Har (Horus) of the current Aeon in the sense that the earth is now receiving the solar-phallic radiations of her central Star. The symbolism of the child has been so little understood that it is necessary here to dispel confusion. The child, in the symbolism of Thelema, is the magical manikin, or 'dwarf', that incarnates the 'bud-will' of the magician. It is not a type of the human child, nor does it comport any of the attributes associated with the so-called 'younger generation'. A similar confusion of types has arisen in connection with the import of the XI<sup>o</sup> O.T.O., which involves the formula of protoplasmic reversion and which has nothing whatever to do with homosexuality.<sup>33</sup>

<sup>30</sup> See *The Ship* (Crowley; *The Equinox*, I.X.).

<sup>31</sup> Derleth recension.

<sup>32</sup> See plate 14.

<sup>33</sup> This matter has been treated elsewhere in these trilogies; see particularly *Aleister Crowley & the Hidden God*, ch.7.

## 9

## Ufologicks & The Rite of Mithra



THE word Ufologicks is a suggested designation for the mantric vibrations associated with Gematria and with the power-wave impinging upon earth from Outside. It may be claimed with some degree of probability that the Gnostics laid the foundations of ufologicks with their magical power-words, and a most interesting proof of this is afforded by an historic document containing a Mithraic Ritual. It is alluded to by Arthur Machen in a story entitled 'Change'. The reference, perhaps even the story, may have been prompted by the publication, in 1907, of the *Mithraic Ritual*, which formed part of a series of books edited by G.R.S.Mead.<sup>1</sup>

Although Machen was not slow to recognize in the ritual some very strange indications, he was unable properly to formulate them because the science of ufology was unknown in his day. Nevertheless he intuitively apprehended many of its implications, particularly those connected with the simultaneous interaction or perichoresis of two or more seemingly unrelated dimensions. The theory that such interpenetrations might be induced by vibration is, of course, the basis of mantric science and of the 'barbarous names of evocation'.<sup>2</sup>

The Gnostics were at great pains to record what appeared to scholars until comparatively recently a dreary and complicated account of spaces, aeons, aethyrs, and the reverberation of certain unpronounceable names and Words of Power. These have come

<sup>1</sup> *Echoes of the Gnosis: A Mithraic (sic) Ritual* (G.R.S.Mead ed.).

<sup>2</sup> 'Barbarous' is here used in its etymological sense of 'strange', 'foreign', 'alien'.

down to us, thanks to the diligence of scholars such as Mead, as the echoes of the Gnosis. It is therefore enlightening to examine more closely the Mithraic Ritual, which contains, more than any other text so far published, what is in effect a science of ufologicks.

The Egyptian priests celebrated the Gods<sup>3</sup> by chanting the seven vowels referred to by Demetrius (in the Mithraic Ritual) as the 'sounding letters'. Nicomachus (2nd. Cent.) mentions not only vowels and consonants but also 'unarticulated' sounds, reminiscent of the hissing speech to which Solinus alludes in connection with the black stone, Ixaxaar.<sup>4</sup> According to the Ritual, "whenever theurgists are awe-struck<sup>5</sup> they make invocation symbolically by means of 'hissings' and 'poppings' and unarticulated and discordant sounds". Hissings and poppings point to the Ophidian Cult.<sup>6</sup> The Greek term for these sounds denotes a shrill piping or hissing, and the Latin term *stridor*, 'a singing in the ears'. The word 'popping' is used to denote a clicking or clucking with lips and tongue, and it is interesting to recall in this connection that according to Gerald Massey<sup>7</sup> the earliest forms of human speech resembled the clicking of the kaf ape. This creature typified the link between human and non-human articulation. Mead calls attention to the whistling, cheeping, chirruping, warbling, and trilling of birds which, in turn, recalls Lovecraft's observation that the croaking of the *ranidae*, and the ululations of certain insects, heralded the proximity of the Great Old Ones.

Aristophanes and Pliny describe such inarticulate stridors as "a greeting of lightning", the elemental characteristic, *par excellence* of extraterrestrial intervention. The English word 'pop' is connected with puff, and the puff-adder was an Egyptian glyph of the Ophidian Current as the creative, or puffed-up, phallic power typified by the reptile Apophis or Apep, the African Afefe. The pop is also the Epop and the Pope - another puffed up One; and the pipe, the instrument of breath exemplified by the flute, is associated with the 'accurséd' gnosis of the Necronomicon myth-cycle.<sup>8</sup>

<sup>3</sup> I.e. the Primordial Powers or Great Old Ones.

<sup>4</sup> See previous chapter.

<sup>5</sup> I.e., entranced.

<sup>6</sup> Cf. 'pop' with Apophis, the Serpent, the Apep of the Egyptians.

<sup>7</sup> *The Natural Genesis* (Massey).

<sup>8</sup> Nyarlathotep is described as accompanied by 'idiot flute-players'.

The Mithraic Ritual is a solitary sacrament specifically related to Silence,<sup>9</sup> the especial characteristics of Hoor-paar-Kraat whose 'minister' is Aiwass. The charming of the serpent Apep is effected by the VIII<sup>o</sup> O.T.O. The 'idiot flute-players at the centre of infinity' accompany Nyarlathotep, a reflex perhaps of the flute-playing Dark One (Krishna) who fascinates the gopis at the heart of Vrindavan, and of the Panic Piper seducing the nymphs in the depths of the wood.

The ufological components of the Ritual are unmistakable: "Through his Disk - the God's, my Father's<sup>10</sup> - there shall be seen the Way-of-going of the Gods accessible to sight", an undoubted reference to the radiance of the flying discs "accessible to sight", i.e. to the perception of terrestrial beings. The pipe described (in the Ritual) as depending from the disk is the pipe through which shrieks the wind as through the pipes of Pan, the flute of Krishna, or the pipes surrounding Nyarlathotep. There is such a hissing and shrieking that the Theurgist exclaims: "Protect me, Silence!", as if it were a direct invocation of Aiwass. The long hisses, or esses, suggest the *Shus*,<sup>11</sup> and the Shús-en-Har or devotees of the Har (Horus) as the God of Silence, Hoor-paar-Kraat.

A 'host of stars' is described as emerging from the disk which, when opened, reveals "an infinite Encircling and Doors of Fire fast closed". After which, "thou shalt see the Doors thrown open, and the Cosmos of the Gods<sup>12</sup> that is within the Doors".

A more vivid reference to the stellar provenance of the Outer Ones could hardly be expected to appear in a text pre-dating, by nearly fifteen centuries, the advent of the Ufological era.

The symbolism of the Ritual continues to substantiate the Ophidian Current, for the open door reveals ... "issuing from the Depth, seven virgins in byssus-ropes with serpent faces". Physical phenomena accompany the visitants from Outside: "lights a-quiver, and the earth a-shake; and then a God descending ... vast, of radiant presence".

<sup>9</sup> Crowley defines Silence as the path of the lightning flash. See *Oita* (Crowley).

<sup>10</sup> I.e. the Great Old One. [Note by present author].

<sup>11</sup> Cf. Shush! Be quiet! [Note by present author].

<sup>12</sup> I.e., The cosmos, or Order, of the Great Old Ones - the Old Typhonian Ones. [Note by present author].

There is mention in the Ritual even of a terrestrial who presumes to approach too close to such a being, who is the "Great Father of all Fathers" - and the 'Supreme Initiator' into the transcendental aeons of ufological spaces, "Mithra, the Invincible".

Also mentioned is the "golden shoulder of the calf", the child Horus who is equated with "the Bear<sup>13</sup> that moves the Heaven".

The reader is referred to Lovecraft's interpretation of certain Amerindian myths relating to terrestrial origin from the Great Bear Constellation.<sup>14</sup> An Amerindian element is also reflected in the designation 'Eagles', applied to the Fathers, or Old Ones. The 'Eagles' were the "highest initiates"<sup>15</sup> of the Mithraica. In the Ritual, the Eagle is defined as "one capable of rising into the true Air and looking straight at his own Sun".<sup>16</sup> The sun was typified by the lion, lion and eagle being the leo-scorpio complex of the ufological gnosis. The gluten of the eagle is the secret ingredient, or secretion, of the Elixir of Life, known in the Mithraica as *athanasia* (immortality). This was identical with the formula of *apothéosis*, or birth as a god. The true Air is Outer Space, and 'his own Sun' signifies his parent star.

As Mead observes: "Mithra was not the Sun, either in the Iranian religion or in the Mithraic Mysteries". The disk in question is a focus of the Source-Light.<sup>17</sup>

The Ritual contains an allusion to the Body of Pure Bliss associated with the formulae of Athanasia and Apothéosis, both of which are resumed in the Hindu concept of the *premedha* or Body of Divine Love.<sup>18</sup> A recent historic example of this formula appeared as Sri Thakur Haranath (1863-1927), the Bengali avatar of Sri Gouranga, an incarnation of Krishna. The mystery of the *premedha* involves a rearrangement of the molecules comprising the physical body. Those who were close to him testify that Haranath's body underwent a transformation from its original dark complexion to the golden hue

<sup>13</sup> His mother Typhon; the Bear constellation.

<sup>14</sup> See *The Whisperer in Darkness* (Lovecraft).

<sup>15</sup> See *Comte de Gabalis* (De Villars).

<sup>16</sup> "Looking straight at his own Sun" would suggest the IX<sup>o</sup> as distinct from the XI<sup>o</sup> formula.

<sup>17</sup> Mith-Ra: Myth or Mûth = Mouth; Ra = Light.

<sup>18</sup> I.e., Radiant Love. Div=Dev=Shining.

that persisted until the end of his earthly life. Haranath described three occasions on which he encountered a *Mahapurusha*<sup>19</sup> of super-human proportions.<sup>20</sup> During one visitation a great celestial radiance appeared terrestrially in the form of a ladder which Haranath ascended. It is highly probable that both the Bengal saint and the Mithraic Ritual describe an identical experience, although its *modus operandi* differs.

For Sri Haranath, the bodily transformation was characterised by a temporary suspension of all physical functions, even the heart ceased to beat;<sup>21</sup> in the Mithraic Ritual the votary "evokes from the depths of his own being his own primal substance or root-plasm".

An allusion is made, in the Ritual, to the "Honoured Arm and Incorruptible Right Hand", and it may be supposed that this is not a mere figure of speech but an indication of a precise formula similar to that which survives today in the rite of the VIII<sup>o</sup>, O.T.O. Mead logically connects the Arm with the 'shoulder of the calf', which typifies the Seven Stars of the Bear, the "Servants of the Pivot on which all things turn". The acquisition of a *premedha* or Bliss-Body suggests the 'Single Body' referred to in the Ritual. Single, because space is homogenous, undivided, one. The substance of this body is likened to a sponge, "so that cosmic Air<sup>22</sup> can interpenetrate it; the man has within himself a link between himself and Greater Air".<sup>23</sup>

Allusion is also made to the *Deathless Aeon*, which indicates an adumbration of the Aeon of Zain and the formula of Athanasia. It is made plain that the physical body contains in a latent state all the organs required for establishing contact with the cosmos, i.e. the Outside. The votary casts "the shadow of himself, of his inmost body ... on the mirror of true cosmic substance".<sup>24</sup> At this stage of the Rite the extraterrestrial implications become abundantly clear:

<sup>19</sup> Lit. Great Being.

<sup>20</sup> See *Haranath: His Play & Precepts* (Mehta).

<sup>21</sup> Cf. the 'death' of Sri Ramana Maharshi, and the Death Posture formula of Austin Osman Spare.

<sup>22</sup> Space. [Note by present author].

<sup>23</sup> Outer Space. [Note by present author].

<sup>24</sup> Cf. the Mass of the Mirror (*Outside the Circles of Time*, p.38).

After he has projected his fire forth, which is the first initiation of himself into his own world-substance, *he begins to see his own Disk*. It is the Father's Disk ... the field of consciousness of his Great Person [Mahapurusha] or Higher Self [Holy Guardian Angel] who is the Father of the little person [Manikin] or mortal personality. But although the Higher Self is our Father, and in a sense we are born from him, we have mystically down here to "create" our own Great Person if we would have any conscious relationship with him.<sup>25</sup>

Interpretations of the elements of this Rite in a Typhonian context reveal obvious indications of contact and communion with the Outer Ones. It is made clear, for instance, that the four elemental currents (fire, air, water, earth) can pass through the Pipe depending from the Disk, without destroying the human vehicle. The pipe or tube is analogous to the tunnel that joins the Paths at the back of the Tree of Life. As the elemental forces pass through the pipe, the initiate is endowed with the power pertaining to the element dominant in him at that time. In a similar manner the Power Zones shed their energies through the Tunnels of Set.<sup>26</sup>

The pipe is also the pole, axis, or pivot, and it is connected with the devotee's Angel, of whose energy and radiance he is the terrestrial vehicle. The polar axis is also implied, and with it the Eight Directions of Space with their Dikpalas.<sup>27</sup> Mead notes in this connection that "in a very extended interpretation of the symbols, 'East' would signify the Cosmic Power playing forth towards birth,<sup>28</sup> and 'West' the return journey back to the Greatness."<sup>29</sup>

Mead expresses an inability to understand the significance of the name 'Pop', the man the Phrygians called Papa. But, as shown here, the Papa is the Apap Serpent symbolic of the Ophidian Current, the reptile that pops or puffs, swells and hisses. Mead notes an allusion, in *The Book of Coming Forth by Day*,<sup>30</sup> to the hissing and clucking

<sup>25</sup> Italics and square brackets by present author.

<sup>26</sup> For a full explanation of this expression see *Nightside of Eden*, Pt. II (Grant).

<sup>27</sup> See *Hecate's Fountain* (Grant), ch. 5 (Pt. III).

<sup>28</sup> I.e., manifestation. [Note by present author].

<sup>29</sup> Non-manifestation; death. [Note by present author].

<sup>30</sup> Commonly but erroneously known as *The Book of the Dead*.

of the Great Cackler, the bird that hatches the egg of men. The clicks, cluckings, chucklings and puffings combine the bird-calls and the reptilian hisses that testify to the origins of the Orphic initiate, when he exclaims: "Child am I of Earth and Starry Heaven; may my Race be Heaven's". In other words he testifies to his extraterrestrial provenance, which is not necessarily in phenomenal space, 'out there', but in dimensions of inner space suggesting the kingdom of Heaven that is Within. This is confirmed when the Ritual describes the Disk as the "Inner Door that leads to the True Heaven". Not the vague paradise of the religious sentimentalist, however theology may prefigure it, but the Heaven of Truth (Maat) typified by the plumes which denote space-flight and the inner spaces.

The Disk is itself the winged bearer of the star-seed, whether as vulture, hawk, raven, phoenix or Bennu Bird. The Jewish commentator in the *Naasene Document* describes the Disk as "the Entrance, ... the Gate which Jacob saw when he journeyed into Mesopotamia". Mesopotamia is figured as the "Stream of Great Ocean flowing from the Middle of the Perfect Man". The Great Ocean is the abode of the Deep Ones, the Inner Ones, and the Middle of the Perfect Man (i.e. the *inside*). The man extended to the ultimate degrees is the Phallus through which flows the stream of magical energy, the magical current. It was the Gate of the Lesser Mysteries,<sup>31</sup> as the Gate of the Greater Mysteries is described as the 'Gate of Heaven'.<sup>32</sup>

There is a stage in the Ritual at which the "Disk seems to expand and the myriad hosts of heaven in angelic form seem to people all space ... He<sup>33</sup> thus finds himself in his own Great Sphere [space capsule] *which he no longer sees as an objective Disk*<sup>34</sup> but which has now become himself, or the field of consciousness. There is an Infinite Encircling and yet again Doors of Fire, 'fast closed'. He is now substantially at one with his Great Person".

<sup>31</sup> I.e., the Terrestrial Mysteries. Cf. *Liber Oz* (Crowley): "There is no god but man".

<sup>32</sup> Cf. A.I. 57., reference to dove, serpent "and the great mystery of the House of God". Note also the reference to letter *Tzaddi*, the glyph of the Deep Ones; also to 'Not' (i.e., Nuit), 'the Star'.

<sup>33</sup> The initiate. [Note by present author].

<sup>34</sup> Italics by present author.

This is a pretty fair description of the Knowledge and Conversation of the Holy Guardian Angel in its form of *Congressus cum Daemone*. It is also an unequivocal identification of man with his extraterrestrial Generator.

The mantric aspect then comes to the fore. The Rite requires a prolonged play on the pipe and on the vowel sounds, if human consciousness is to be maintained in the presence of the Ancient Ones. The vowels are open, flowing, therefore sounds are classified as feminine: "there are no consonants or masculine arrestings to cut these great waves of sound up into forms". His style is a little odd, but Mead's meaning seems clear enough, although it is doubtful that he grasped its full import, and the fact that the evocation of the Outer Ones is facilitated by the play upon the seven vowels. This idea is implicit in much ancient symbolism, Eastern and Western, e.g., the seven-holed flute of Krishna, the sevenfold pipe of Pan, both emblematic of the All-Father. Furthermore, the Disk is described in terms approximating to contemporary accounts of UFOs wrapped in flame<sup>35</sup> "like a serpent in seven coils, as in the symbolic image of the Aeon."<sup>36</sup> The ophidian nature of the phenomena is here affirmed. In addition, there is a hidden pointer at the seven aeons.<sup>37</sup>

They are resumed, symbolically, by the vowels which vibrate in the seven tunnels or pipes connecting the lower Sephirothic hebdomad with the three Supernals above the Abyss.<sup>38</sup> This is the aeonic or starry body of man. 'Man' = 91, the number of *Ann*, the 'Hidden God'.

According to the *Necronomicon*,<sup>39</sup> "The Power of Man is the Power of the Ancient Ones. And this is the Covenant."<sup>40</sup> 'Man' also = 741 which is the number of *Oratos* (Grk.) meaning 'visible' or 'manifest'. Man is thus the manifestation of the Power of the Old Ones, identical with the *augoeides* or *astroeides* which turn upon the pivot as on an axis. This is the Pole of the Aeons represented in man - who is a terrestrial reflex of the Angel - as the phallus. The

<sup>35</sup> Orange, the colour of flame, appears in a high percentage of UFO accounts.

<sup>36</sup> Italics by present author.

<sup>37</sup> See *Aleister Crowley & the Hidden God* (Grant) ch.4.

<sup>38</sup> See any diagram of the Tree of Life.

<sup>39</sup> *Schlangekraft* recension.

<sup>40</sup> The Covenant of Ser. See *Liber CCCLXX* (Crowley) published in *Magick* (Crowley), pp.496-8. [Note by present author].

ultimate phase<sup>41</sup> is the Aeon of Maat, adumbrated in the Mithraic Ritual as the bellowing Mu or Moo, inverse of the creative Oom or Om. The Aeon of Maat is the aeon of reversal or return to the creative source via the vibration MU which, according to Crowley,<sup>42</sup> is the 'cry of the vulture', the bird of Maat. The bellowing of Mu, in the Ritual, indicates the stellar cycle, the final phase of which is heralded by the vulture of Maat.

The player on the pan-pipe, or the dancer to Krishna's flute, enters the mindless zone of Yog-Sothoth and Azathoth, the "blind and idiot chaos at the centre of infinity".<sup>43</sup> Mead observes that the Mithraic Ritual is not for a neophyte "but for a candidate to self-initiate himself in the solitary mystery of apotheosis, whereby he became a true 'Father' of the inmost rites, one possessing face to face knowledge and gnosis".

One might note the words of Godfrey Higgins, in which the Ritual is virtually identified, as a current, with the mysteries of AL: "The word El (God) ought to be written AL. In the original Hebrew it is AL; and this word means the God Mithra."<sup>44</sup>

The rite to which Machen refers in 'Change' is described by Mead as "a secret and solemn inner rite for one person only". The rite was discovered by Dieterich,<sup>45</sup> and it appears to have been "dug out of the chaos of the great Paris Magic Papyrus 574 ... the date of which is fixed with every probability as the earliest years of the fourth century A.D." The text has passed through the hands of Egyptian redactors, and Mead ascribes to the fact the inclusion of "most of the now unintelligible words and names, and vowel-combinations and permutations ... known in Egypt as 'words of power'". These are, precisely, the elements which make of the text a precious repository of a lore so ancient, that its variance with the more general and later redactions reveal it as the original Typhonian Gnosis, and the most valuable legacy of that Gnosis hitherto unearthed. In this solitary sacrament appear the hisses and clickings characteristic of

<sup>41</sup> I.e., in the current life-cycle.

<sup>42</sup> See *The Heart of the Master* (Crowley).

<sup>43</sup> Lovecraft-Derleth, *The Lurker at the Threshold*.

<sup>44</sup> *Anacalypsis* (Higgins), L71.

<sup>45</sup> *Eine Mithrasliturgie* (Dieterich), Leipzig, 1903.

the serpent cult of Ixaxaar, together with the vibrations associated with the Ophidian Current and the Cult of Apophis. Furthermore, this incalculably ancient gnosis is associated, in the Mithraic Ritual, with the Disk described as the "Way of Going of the Gods accessible to sight". This implies that the space-craft, UFO, or Disk is the phenomenal (visible) vehicle of the sky-goers (gods). The serpentine hisses of the long 's' onomatopoeicize *Shush*, the Silent Ones, the Shus-en-Har or servants of the God of Silence<sup>46</sup> whose minister is Aiwass,<sup>47</sup> the vehicle or messenger of the 93 Current. From the Disk emerge the Tzaba (TzBA = 93), a word which denotes not only the host of heaven (i.e. the stars), but the earth-god Seb whose zoötype, the goose, is the Great Cackler of the *Book of the Dead*, whose clucks announce the bird that lays upon earth the egg or disk which contains the seed of the stars.

The ritual mentions a man, a terrestrial, who presumes to approach (i.e. to worship) such extraterrestrial phenomena. Ufology is replete with examples of the dangers of such a rash approach, and this Ritual duly cautions the Initiate.

From the depths of Space there issue forth seven virgins, a composite image of the Goddess of the Seven Stars (Great Bear). The byssus robes which clothe her typify the Abyss (Space), and the serpent-faces of the virgins indicate the Ophidian Current. The dome or spaceship is also mentioned in the ritual; it "changes its direction, now up, now down, according to the hour", i.e. according to the divisions of space-time through which it is travelling.

<sup>46</sup> Horus as Hoor-paar-Kraat, or Set. *Shush* is used in common parlance today to command silence: "Hush! Shush!" It may not be irrelevant to recall the long eses beloved of Lovecraft!

<sup>47</sup> Pronounced with a sharp hiss on terminal letters.

## Typhonian Implicits of Arunachala



IT appears likely that a particular class of alien encountered in connection with UFO phenomena consists of Brahshta yogins who, having performed prolonged and intense *tapas* for *mukti*<sup>1</sup> have nevertheless failed to realize the true nature of the Void. In terms of the Western Magical Tradition they may be described as failing to make good the Crossing of the Abyss. In the Advaitin Tradition, no less an authority than Sri Ramana Maharshi has described those who, having succumbed to the lure of the *siddhis*,<sup>2</sup> have been deflected from the path of Liberation. It is not improbable that some Siddhas, having achieved transhuman powers, and being no longer incarnate on earth, have advanced to the planets and, with the *siddhis* at their disposal are periodically able to return to earth. Many such hauntings have been noted over the centuries. Ancient historians, not always able to classify these entities, and modern investigators being unable to explain ufologicicks, these manifestations have been relegated accordingly to categories of "unexplained phenomena".

Crowley offers a shadowy clue to the mystery in *Liber Thisharb*,<sup>3</sup> where he mentions the possibility of a fall from the Tree of Life. Those known as Black Brothers<sup>4</sup> may themselves be highly

<sup>1</sup> Austerities for Liberation from the delusion of phenomenal existence.

<sup>2</sup> Magical powers. The *Siddha* is one who wields them.

<sup>3</sup> See *Magick*, p.480.

<sup>4</sup> Not Black Magicians, who are merely imperfectly initiated Adepts, and certainly not black magicians as usually understood.



advanced brashta yogins currently absorbed in other celestial or planetary systems. Abnormalities of this nature may account for certain malefic terrestrial visitations. Such hauntings have, today, assumed massive proportions. It would no doubt be illuminating to explore the various kinds of Ufological systems according to the Sephirothic schema.

There exist in ancient Sanskrit texts, such as the *Mahabharat*, numerous allusions to *vimanas* (aerial vehicles) used for transporting to earth the denizens of alien spheres. The inexplicable lights (spook lights) witnessed today by a multitude of observers were also recorded in antiquity. The hill in Tiruvannamalai, South India, which is reputed to be Siva Himself in the form of Arunachala, dates back in terms of geological computation to the Lemurian epoch of Earth's history. However this may be, it is now a fact well known to a growing number of people today that the hill Arunachala constitutes the most powerful concentration of spiritual energy on this planet. For here the Spirit of Light has assumed an inert mineral form analogous to the apparent dullness of dreamless sleep. But, as in sleep, there blazes at its heart the Column of Light, the Tejolingam of Siva, that rears to infinity. Down this column, as down a pathway cut through space by the beams of the full moon, swarm the unearthly *siddhas*<sup>5</sup> who, while upon earth, reside within the caverns of the hill. These Light Ones<sup>6</sup> typify the massive luminosity of pure Consciousness represented in the microcosm by the brilliant seed of Knowledge<sup>7</sup> buried in the seeming ignorance of sleep. It is surely not without significance that when Ramana Maharshi relinquished his physical body,<sup>8</sup> a brilliant light was seen slowly to move across the sky. It appeared to dip behind the hill or actually enter it, as if the *bindu* (seed) were being reabsorbed into the *tejolingam*.<sup>9</sup>

In order to penetrate the hill and discover the Cave of the Heart in which dwell the Shining Ones, the darkness of sleep has to be

<sup>5</sup> *Devas*, or Shining Ones.

<sup>6</sup> Cf. the Egyptian *Khut*, the Bright or Shining Ones.

<sup>7</sup> Gnosis/Jnana.

<sup>8</sup> See the many accounts of Sri Ramana's passing, recorded in *The Mountain Path*.

<sup>9</sup> Lit. the Phallus of Fire.

saturated with the fire of knowledge, i.e. one has to sleep *knowingly*. It is in a kind of waking sleep that enlightenment is realised; it is what Enlightenment practically signifies. In terms of the Western Arcane Tradition it is the Nox penetrated by the Lux of the Gnosis.

A few centuries ago the Maharashtra Saint, Tukaram, welcomed all who would accompany him to heaven. Twenty-two only were able to avail themselves of the invitation and to embark on the celestial *vahana*.<sup>10</sup> In our own day, Sri Ramana Maharshi provided the *vahana* of *Atmavichara*<sup>11</sup> for penetrating to the ultimate Cave of the Self. Mount Kailas in the north is the abode of Siva; Arunachala in the south is Siva Himself. We understand by this that Kailas is the shakti of the North (Typhon), while Arunachala is the Sun of the South (Set),<sup>12</sup> or Dakshinamurti. This symbolism accords well with the gnosis of the most ancient occult traditions. Dakshinamurti is the Lord of Silence, and this title is specifically descriptive of Arunachala-Ramana who likewise initiated through silence. Since his death in 1950, Sri Ramana still guides aspirants to the profound mysteries of the hill to which numerous spiritual aspirants have been attracted as he himself was first attracted in 1896. He remained there throughout his earthly life.

The essence of silence is Light. The true *siddhas* have distilled this essence in the alembic of aeon-long *tapas*, and the bodies of some of them, at the moment of physical death, were observed to dissolve in material light, leaving no residue. This is said to be a sign of the true *Tathagata*, which means literally 'One who leaves no trace'.<sup>13</sup> Jaidev Singh, in his illuminating introduction to Madhyamaka Philosophy quotes from the *Mahabharata* a verse which "removes completely the obscurity surrounding the word [Tathagata] ... just as the footprints of birds flying in the sky and of fish swimming in the water may not be seen: thus is the going of those who have realised the truth".<sup>14</sup>

<sup>10</sup> Carriage, vehicle.

<sup>11</sup> A process of enquiry into the nature of Consciousness. Lit. Self-enquiry.

<sup>12</sup> The Great Bear (North); Sirius (South).

<sup>13</sup> *Santiparva*, 181, 12.

<sup>14</sup> *An Introduction to Madhyamaka Philosophy* (Singh), p.55.

In the Thelemic Gnosis the Word of Silence is Hoor-paar-Kraat, or Set, whose stellar representative is Sirius, the power-zone of the A.:A.:<sup>15</sup> The full impact of the influence on earth of Sirius occurred precisely at the moment of an aeonic transition.

It is said that those who know this secret *marmā*<sup>16</sup> know also that there exists at this pointless point, this spaceless interstice, a shaft of light in the form of a pylon of crystal which flashes its elevenfold star-spate throughout the web of the Spider goddess.<sup>17</sup> Crowley supposed this event to have occurred when the universe was "destroyed by fire" in 1904.<sup>18</sup> Charles Stansfeld Jones (Frater Achad), on the other hand, supposed that it coincided with the inception of the Aeon of Maat which he calculated to have occurred in 1948.

But the actual influx of Siriac Power occurred at right angles to chronology, that is to say it occurred outside Terrestrial Time and may not be dated by it. Nor may it be located in space, or identified with any historical event, occult or mundane.

Lovecraft was faced with similar inadequacies of language when he wrote about "not the stars themselves but the spaces in between". Austin Spare, too, had to posit an 'inbetweenness state' which he named the Neither-Neither and which defines pretty accurately the Madhyamaka or 'Middle Way' revealed to Nagarjuna.<sup>19</sup>

Paul Brunton relates an experience that occurred to him in the nineteen-thirties whilst he walked upon the slopes of Arunachala. A brilliant light sailed slowly from one side of the hill to the other and he received the impression that it was under intelligent control. Similar phenomena have been observed and reported by other witnesses. The fact that such lights are frequently seen in the vicinity of hills and mountains has suggested to some observers that the hills themselves may be their source of origin. Alternatively, if the lights emanate from outer space, then certain hills seem to be

<sup>15</sup> The initials of the *Argentum Astrum* (Silver Star). See *Aleister Crowley & the Hidden God* (Grant), ch.4. The A.:A.: is an extraterrestrial Order with a particular interest in planet Earth.

<sup>16</sup> Place of crossing or intersection.

<sup>17</sup> The spider is OKBISH = 402 = 309 (Set) + 93 (Aiwass, Thelema, Agapé).

<sup>18</sup> See *The Magic of Aleister Crowley* (Symonds), ch.2.

<sup>19</sup> 2nd. century A.D. Not to be confused with the Tantrika Nagarjuna who flourished several centuries later.

their destination. Who can say that these are not phenomena of a mystical nature?

In recent times, incidents of the life of Thakur Haranath<sup>20</sup> highlight the hills and their connection with the Shining Ones or Devas, the equivalents in many respects of the Egyptian Khuti,<sup>21</sup> and of the even more ancient Outer Ones.<sup>22</sup>

It was no mere whim that prompted Machen to set in the Welsh hills some of his magically illuminating allegories: *The Novel of the Black Seal*, with its Ixaxaar Stone, and the infernal history of Helen Vaughan<sup>22</sup> in *The Great God Pan*. But Haranath's experience is particularly interesting in a mystical context for it exemplifies, as does the critical experience of Ramana Maharshi, the formula of the Death Posture carried to its ultimate degree.<sup>23</sup>

The ancient *Tripurarahasya* contains a singular account of a hill which conceals in its interior an entire universe. A *sadbaka* is granted access to it, and after returning from a seemingly brief exploration, he finds, totally transformed by the passing of aeons, the world he had once known. This is reminiscent of numerous European accounts of visits, willing or unwilling, to fairyland. In some of these reports the fairies are identified with moonbeams, a poetic mode of equating them with the lunar kalas, Myth and legend reflect fact, not fantasy. The 'fairy cult' is intimately connected with lunar symbology, with lights and hills. The Borderland Research scientist, Thomas Brown, regards it as likely that the moon is the 'heaven' or 'other world' which features so prominently in fable and folklore. Magonia, a name for Fairyland<sup>24</sup> has been identified in recent times as a source of UFOs.

It is significant that one form of Siva is depicted as a *sadhu* crowned with the lunar crescent, and with serpents twined about

<sup>20</sup> 1863-1927. The Bengali avatar of Sri Krishna Chaitanya.

<sup>21</sup> Who appear in AL as Ra-Hoor-Khuit and Hoor-paar-kraat.

<sup>22</sup> See article 'The Radiant Name' Haranath Jayanti Magazine, Umreth P.O. Dr. Gujarat, India, 1990. (Grant).

<sup>23</sup> See *Against the Light* (Grant), a novel concerning Margaret Wyard, Helen Vaughan, Yelda Paterson, and others.

<sup>24</sup> See *Self Realization* (Narasimhaswamy), and numerous accounts in 'The Mountain Path'.

<sup>25</sup> See *Comte de Gabalis* (De Villars).

him. Siva is the Indian form of Ser-Typhon, Goddess of the Seven Stars whose planetary vehicle, Venus, is frequently invoked to explain unidentified flying objects in the sky. That there is more than a gratuitous connection between old traditions such as those recorded in the Rev.Kirk's *The Secret Commonwealth*, and the more ancient traditions of Arunachala, may be gathered from Sri Ramana's comments: "A number of *siddha purushas* live on this mountain. It is perhaps with a desire to see me that they come and go assuming various shapes".<sup>25</sup> This observation was prompted by the unexpected appearance at Sri Ramana's Ashram of a leopard which seemed unaccountably attracted to him.

In the *Arunachala Purana* it is said that the hill is in the form of a Sri Chakra.<sup>26</sup> This yantra is associated with the marmas of the human body and with the vectors of force that play over it. Pockets of space forming gates of egress and ingress are located at the junctions of the intersecting lines. It is possible to see in the Sri Chakra a connection between the world within the hill, peopled by fairies, or by *mahapurushas*, and the hill itself, for it is also said that Arunachala is a form of Jyoti (Light). This was confirmed by the Maharshi when he said: "Yes, it is so. For the human it is only a form of earth and stone but its real form is Jyoti".<sup>27</sup>

The vectors of force represented by the web of lines or paths denoted by the Sri Chakra may be interpreted as tunnels within the earth itself. These tunnels have their extraterrestrial counterparts.<sup>28</sup> Sri Ramana's recognition of the existence even of one such tunnel confirms the possibility of the vast and ramifying networks posited by Roerich, Dick, and others. Moreover, the connection with UFOs is no longer as tenuous as hitherto supposed. The facts suggest an entirely new interpretation of the Hindu legend of the column of light (*tejolingam*) identified with Siva (Ser), and the tradition that

<sup>25</sup> Quoted in *Letters from Sri Ramanasramam* (Nagamma), I.34. *Siddha purushas*: Sages, embodied or disembodied, possessed of magical or superhuman powers.

<sup>26</sup> *Ibid.* p.261. For Sri Chakra, see pl.5, *Aleister Crowley & the Hidden God* (Grant); also *Beyond the Mauve Zone*, chs., 3, 4, 5.

<sup>27</sup> *Letters & Recollections of Sri Ramanasramam*, 2.

<sup>28</sup> See *Nightside of Eden* (Grant), Part II.

the hill is a compacted mass of fire. Hence the designation *Arunachala* (lit. unmoving fire, or light).

Legends of mahapurushas dwelling in the caverns of the hill suggest the perpetuation of ufological phenomena within the hill itself, and within the traditional thirty miles radius of its vicinity. In the *Skanda Purana*, Siva declares:

I ordain that residence within a radius of three Yojanas of this Hill shall by itself suffice to burn off all defects and effect union with the Supreme (even in the absence of initiation).<sup>29</sup>

Thirty is the number of Lamed, which Blavatsky defines<sup>30</sup> as 'active procreation'. This notion is implicit in the astroglyph ☉ which shows the sun setting into Amenta and which, by articulation comports a rising in the land of the Shades. The passage from the *Purana* therefore signifies that those that undergo the supreme transformation into spirit are guaranteed, by Siva Himself, final emancipation from the limitations of terrestrial consciousness.

The hill represents and conceals some form of gateway to a state of consciousness outside terrestrial conditions. But that which seems to be without may be itself the ultimate *Withinness* of things. Into this the intellect may never penetrate.

A great European Taoist has suggested that this *withinness* is the fourth dimension, and that the three which we, as embodied beings, experience are those, merely, that are apprehensible by the terrestrial mind. May it not be, he suggests, the Kingdom of Heaven which the Christ described as Within,<sup>31</sup> inner and outer being terms that have meaning only for the mind conditioned to function exclusively on dualistic lines? In dreams, we may perhaps approximate more nearly to reality, or withinness, than in the so-called waking state. The Maharshi experienced final emancipation from the thralldom of three-dimensional consciousness while 'awake' in the state of deep, dreamless sleep. Lovecraft, on the other hand,

<sup>29</sup> One yojana is the equivalent of 10 miles.  $3 \times 10 = 30$ . This number 30 represents 'completion', 'perfection', 'attainment', and it resembles in shape the sacred mantra ॐ (Om).

<sup>30</sup> *The Secret Doctrine* (Blavatsky), iii,200.

<sup>31</sup> See *Unworldly Wise* (Wei Wu Wei).

experienced while dreaming a liberation from the limitations of time and space. But because the dream state is still within the bounds of dualism, the experience induced in him an ecstasy of horror. In the Maharshi's case, the realisation illumined with the Light of Absolute Consciousness<sup>32</sup> the formless darkness of deep sleep. This explains why the Qliphoth are regarded with abhorrence by uninitiated exegetists of the ancient texts. It is so because the experiencing consciousness, which is but partially released from a three dimensional cosmos, flounders, as in nightmare, in the gulf between the third and the fourth dimensions. This spaceless and timeless abyss is the Typhonian Mauve Zone.

The *Skanda Purana* describes an incident which may be shown to have high significance in a Thelemic context. It concerns the dispute between Brahma and Vishnu, which Siva quelled by appearing as a pillar of light between the two gods. The incident is said to have inaugurated the worship of the Lingam, or Long Body,<sup>33</sup> which later degenerated into phallic worship. The event occurred under the star of Arudra,<sup>34</sup> the stellar current influenced by Kartikeya. The *kart*, in Egypt, was the dwarf<sup>35</sup> or magical child. This shows clearly the connection between the earliest linga worship and the manifestation of Siva (Set) in the form of the Body of Light typified by fire. Arunachala, therefore, is associated with such concepts as: light-siddhas-caves-tunnels-visions (of amazing cities), flower-gardens-temples; and Dakshinamurti, the guru who confers *diksa* by Silence. Dakshinamurti means, literally, the formless (*amurti*) *dakshin* (south/Set). This pervasive and formless light of Arunachaleswara was congealed into a solid columnic mass or pillar,<sup>36</sup> in aeons-old Lemuria.<sup>37</sup>

<sup>32</sup> Typified by Arunachaleswara or Arunachala-Siva.

<sup>33</sup> Body of Light.

<sup>34</sup> Prater Khephra-mâ-Âst has noted that the presiding star of the constellation Ardhra, is Betelgeuze, the 'house' of the Great Old Ones. Its deva is Rudra, i.e. the red or ruddy. Fr. KMA also draws attention to *Liber 777*, wherein Ibn al Ghauzi (Betelgeuze) is attributed to Path 17 - Zain.

<sup>35</sup> Bes, or Anwass. See *The Magical Revival*, Chapter 3.

<sup>36</sup> 'Set' denotes a 'column', or 'standing stone'.

<sup>37</sup> See Kamath's book on Sri Ramana Maharshi; Major Chadwick's *Reminiscences of Ramana Maharshi*, and Paul Brunton's accounts of Arunachala, for references to the Lemurian dating of the hill.

That the Maharshi recognized the hill as being both a magical power-zone and a mystical chakra is confirmed by Major Chadwick, who lived for fifteen years in the Maharshi's presence:

He [i.e. The Maharshi] used to say that it [the hill] was the top of the spiritual axis of the earth; there must, he said, be another mountain corresponding to Arunachala at the opposite side of the globe, the corresponding pole of the axis.<sup>38</sup>

At the Sage's request Chadwick consulted an atlas and found that "the exact opposite point came in the sea about an hundred miles off the coast of Peru".<sup>39</sup> The Maharshi appeared doubtful, and Chadwick suggested that there may be an island at this point, or that it marked the site of a mountain. It is, however, highly significant that the topographical reflex of Arunachala is located somewhere in the sea. As with all ideas below the Abyss, they exist only in function of their opposites, and there is no exception in the case of the hill of the Holy Column of Light, or Hill of the Beacon, as it is sometimes called. Its light is reflected in the watery abysses of an occult power-zone sunk deep in oceanic darkness.<sup>40</sup> And so, as Chadwick discovered, the depths of spiritual night converge upon the abode of Cthulhu at the precise polar opposite of that Column of Light.

May not the tunnel referred to by the priests of Annamalai Temple be symbolized by the hollow tube, or pole, that forms the spiritual axis of this terrestrial globe?

Major Chadwick was actively involved in the Sri Chakra worship initiated by Maharshi in connection with the Matrubbhuteswari Temple.<sup>41</sup> Sri Chakra is a magical machine of incredible potency. It has been said that the hill itself forms a natural Sri Chakra. The tunnel linking it with its dark counterpart is therefore the supreme Tunnel of Set, or Siva. As such, it links all other tunnels in a

<sup>38</sup> *Reminiscences of Ramana Maharshi* (Chadwick), p.25.

<sup>39</sup> *Ibid.*

<sup>40</sup> Note identity of 'hill' and 'hell'. Crowley notes (*Liber Aleph*, ch.124) "that the word Hell deriveth from the Verb *helan*, to helle or conceal ... That is, it is the Concealed Place".

<sup>41</sup> Temple of the Holy Mother, or *Mahasakti*.

ramifying network of veins and nadis that lace inextricably the mystical anatomy of the planet.

In one of his hymns to Arunachala, the Maharshi celebrates the hill as a vampire force, which it is from the standpoint of the ego, which is thereby annihilated. The Maharshi also likens Arunachala to a spider which lures all into its web.<sup>42</sup> This creature plays an important rôle in the occult lore of many ancient traditions. It is here used by the Maharshi to illustrate the processes of projecting and withdrawing the subtle threads of mind-stuff spun from the activity of Shakti within the primal Consciousness. The ego views with overwhelming dread the all-consuming, all absorbing shakti of Siva (Set-Kali), hence the perennial popularity of the 'horror' cult which fascinates the mind because it recognizes intuitively the significance of the spider and similarly orientated zoötypes. For it is by evoking, by calling outward to visible appearance, the denizens which lurk as latent tendencies in the subconsciousness, that the obsessive demons generated by the mind may be exorcised.

There are two ways of achieving this: one is by total surrender to the Spirit of the Hill, i.e. Arunachala, the other is by dissolving each thought, and thereby slaying each entity, as it arises in the mind. This is achieved by enquiring persistently, relentlessly, to *whom* the thought appears.

The two methods are paralleled by the functions of science and art. Being analytical, science is essentially destructive. Art, on the other hand, is based upon synthesis or union, the union of Siva and Shakti. Analysis and synthesis form a necessary component of the process which carries one beyond both, for both destruction and creation are phenomenal manifestations of the Self, Kia, Brahman. But science may be used creatively, and art may be turned to destruction, in which case each in turn appropriates the formula of the other. That is evident today in the realm of sonic vibrations which emanate destructive patterns. Much of so-called 'rock music' is an obvious example. The disordered lives of so many of its exponents, and to a lesser degree of its votaries, demonstrate the fact. The vibrations disintegrate the sensitive astral substance which composes the subtle body. Drug addiction, violence,

<sup>42</sup> See *The Marital Garland of Letters* (Maharshi), in *Hymns to Arunachala*, introduced by Grant Duff, 1952.

suicide, etc., are the frequent results of admitting to the system distorted sonic entities that are entirely demonic and destructive. They are destructive not of the ego, which they tend to exacerbate, but of the influence of the 'Angel' that forms a tenuous link between man's terrestrial constitution and his finer, stellar vehicles.<sup>43</sup>

Both Aiwass and Dakshinamurti (the Sage associated by tradition with Arunachala) are Lords of Silence, and they initiate by silence. Aiwass is the angel or 'minister of Hoor-paar-kraat ... the Lord of Silence & of Strength'.<sup>44</sup> Silence is the true nature of the Self for it transcends all vibrations and is the type of absolute stillness<sup>45</sup> symbolised by Arunachala-Siva,<sup>46</sup> consciousness unstained by thoughts, which are but subtle vibrations. The Self is Sakshi, the one who *sees*, the witness, from whom no sound proceeds. Sakshi is literally 'self-eyed', 'I-eyed', the Maharshi's 'I-I'.

<sup>43</sup> See James Wade's story, 'The Silence of Erika Zann', in *The Disciples of Cthulhu*, ed. Edward Berglund. See, also, ch.6 of the present volume.

<sup>44</sup> Strength = Oz = 77 = Kutulu. According to *The Necronomicon* (Schl. recension): "Of all the Gods and Spirits, Kutulu alone cannot be summoned because he is the 'Sleeping [i.e. Silent] Lord'".

<sup>45</sup> See chapters 13, 14, 15, for the Doctrine of "non-mobile Becoming", or S'iba, which is relevant here.

<sup>46</sup> Lit. the 'still', 'unmoving', symbol of Siva (Set).

## 11

*Aspects of Dream Control*

BY way of introduction to the *Wisdom of S'lba*<sup>1</sup> (pronounced Shil-ba), received as an ongoing transmission during the Workings of New Isis Lodge, it is necessary to enlarge upon the subject of dream control treated in previous volumes.<sup>2</sup> It is also necessary to add a few remarks concerning the creative potential of gematria as used in the interpretation of the *Wisdom*, and similar transmissions (see next chapter).

The dream is a representation, or projection, of the ego in the fourth dimension. When viewed from the waking state the dream-self resembles a cubist portrait of itself. Each element or character in a dream is but the ego in various guises. One is therefore confronted and surrounded by images of oneself, and the action of a dream often indicates the current state of the ego in subliminal consciousness. Dream experiences therefore appear unreal when viewed from the waking state because the dream is a reflection of the ego's experience in the fourth dimension. Each dream character being a product of the ego, it should not be too difficult to view the waking state in a similar manner, viz: all 'others' are merely forms of oneself. Only one thought at a time can arise in consciousness - as anyone may prove to himself - hence the apparent multitude of selves without. The difficulty lies in realising that in order to apprehend the unreality of any dimension, one has to view it as from outside that dimension, i.e., from a further dimension. There must

<sup>1</sup> See ch.13.

<sup>2</sup> See, in particular, *Aleister Crowley & the Hidden God* (Grant), and *Cults of the Shadow* (Grant).

exist therefore a vantage point outside the waking state which it becomes necessary to adopt in order to view that state, as one views the dream state from the vantage-point of waking. I have called this extra, or outer waking vantage-point, the Mauve Zone.<sup>3</sup>

Dream actions are a clue to the magical condition of the subliminal self. Viewed from the waking state the ego-portrait appears fragmented, surreal. One can recognize it although it is scrambled with alien elements emanating from another, a yet further dimension. The key to the portrait, to its total identity, may be found in the realisation that every element of the dream world is oneself. The dream is all we may know, normally, of the fourth dimension while we are embodied three-dimensionally. But we are not so embodied while dreaming. We are then already a step ahead, even although we are still viewing the scene from another dimension, an inner dimension, which differs from dreamless sleep in that it is not totally formless and void. This extra dimension is the Mauve Zone. Surrealists, futurists, cubists, abstractionists, were groping towards its expression. Their creativity was inspired, consciously or not, by insight into this zone. It is therefore all the more unfortunate that their intuitions were marred in a great many cases by preoccupations with waking-state activities<sup>4</sup> that could only form a bar to genuine exploration.

One has to confront the problem of dream control on its own plane, i.e. in the fourth dimension. Science has demonstrated that this dimension is Time itself, an element that confuses any attempt to interpret dreams from the level of the waking state. An initial difficulty in the way of research is that of learning to interpret dreams on their own plane. For example, the idea of movement in dreams is illusory. It is due to the time factor, which requires that phenomena are seen or experienced serially, not simultaneously. In reality, everything is happening all the time and at the same time,<sup>5</sup> but waking consciousness,<sup>6</sup> being unable to comprehend events simultaneously, introduces into the third dimension (its own) a

<sup>3</sup> After descriptions given in *The Wisdom of S'lba*.

<sup>4</sup> Such as personal, subjective fantasies involving sex, art, politics, etc.

<sup>5</sup> This concept abolishes time.

<sup>6</sup> Or, more correctly, consciousness limited to the waking state.

component of the fourth, and this factor is time. Hence the ensuing chaos of chronology. The problem may be approached, and solved, only upon the plane whereon are perceived dream objects or events. On that plane there is no problem because there is no time. If there is no time, there is also no space. Where then do dreams occur? The answer is 'in the mind'. But where is the mind? It is erroneously claimed by some that the mind is in the brain, and that the brain occupies space. But the mind has never been found in the brain, and never will be. Mind and brain are notions, thoughts, *dreams in consciousness*. It is, however, impossible to visualize or to think of timelessness, for time and movement are not only inextricably related, they are identical. For time is movement, and movement is a thought. The illusion of movement is caused by the inability of the mind (another thought) to entertain more than one thought at a time. If the universe were apprehended simultaneously there would be no movement, and therefore no time. Time, as Kant explained, is an element of our receiving apparatus, it is not an objective reality. This is made clear in terms of the Mauve Zone in the *Wisdom of S'iba*, as expressed in *The Book of Non-Mobile Becoming*.

Because there is no time, space also is not, it is merely the place in which apparent movement seems to occur. Thus, although dreams appear to convey a sense of movement, to occupy space and to take time, this appears to be so only from the vantage point of the waking state, which occupies but a part of our day.

On its own plane then, the dream is timeless and spaceless. It is only from the waking state that dreams appear to exist as phenomenal events. The circle is indeed a vicious one. How is one to free the mind from the illusion of time-space in order that the dream *as it is in reality* may be apprehended? The answer is, by an intense and profound process of disidentification of the Self with both body and psyche (brain and mind), in waking consciousness.<sup>7</sup> The process comports, not yoga (union), but *ayoga* (disidentification). When *ayoga* is practised constantly in the waking state, dreams become increasingly vivid and compelling.

<sup>7</sup> Cf. Plato (*Phaedo*): "If we are to know anything purely [i.e. totally], we must be separated from the body."

The mind, being constantly indrawn, is in danger of failing to distinguish between waking and dreaming, for there are in truth no boundaries between the two. They are mutually exclusive states only from the viewpoint of duality, i.e. from the waking state, and from the dream state *as interpreted* while in the waking state. But duality does not obtain in dream, where the Self (Subject) spins from itself, as a spider, the web of the objective universe manifest in, and by, the waking state.

The universe, as the word itself declares, is a single world. The duality of subject/object does not obtain in that state: 'it is as it is.'<sup>8</sup>

A 'dream record' maintained with these factors in mind will facilitate transition from the one plane to the other; dreaming-to-waking and *vice-versa*. In the forefront of consciousness should be held firmly the awareness that all that is seen, or experienced, is a manifestation of the Self, not 'my'-self or 'your'-self, or any specific self. The term Self signifies only objective Consciousness; it is therefore without Subject, or it may be considered as pure subjectivity. There will be experienced a gradual, in some cases a sudden, change of viewpoint, a sign that the centre of awareness is shifting from the phenomenal to the noumenal, from the world of appearance to its underlying reality. The Great Work consists in the stabilising of this state of awareness. All sense of difference will vanish, until the ultimate difference<sup>9</sup> is finally abolished.

In the early stages of research into dream control it appears that an idea is received in the waking state where it is interpreted by the intellect. In other words, a percept is transformed into a concept. But this does not mean that the dreaming mind<sup>10</sup> does not also absorb the idea and interpret it in its own manner. Both are avenues to the noumenal consciousness, which is described (from the viewpoint of waking) as dreamless sleep (*Susupti*). Both the waking and the dreaming mind may influence each other. The words of a Sage, therefore, either heard or read, affect the subconsciousness although

<sup>8</sup> The Maharshi sometimes used this expression to denote the Supreme Self-identity that is also, in some inexplicable way, the Universe.

<sup>9</sup> I.e. the sense of 'otherness' which constitutes the illusion of the universe; the subject-object relationship.

<sup>10</sup> The dream state is always present although its presence is rarely realised as such in the waking state.

apparently comprehended only by the intellect. In the dream-state the words will be subconsciously apprehended and interpreted accordingly.

Certain states of mind are identical with non-dual consciousness. They include deep sleep and the fleeting interval between two consecutive thoughts, total anaesthesia, and the states of absent-mindedness alluded to by Austin Osman Spare.<sup>11</sup> At such times, individual or relative consciousness is dissolved in cosmic or Absolute Consciousness.

Nothing proceeds therefrom, but as in the case of a negative photographic plate, images are manifested solely by virtue of it.<sup>12</sup> It is the infinite reservoir of all things, images, notions, concepts. Fortunate is the artist who taps it consciously (i.e. while in the waking state). May it be tapped intentionally? Spare claimed that it may. In attempting to demonstrate the fact, he evolved a system of 'sorcery by sigils' that has proved generally effective, although the source of its power remains, and probably always will remain, inexplicable.

Magical power always bears a ratio to the power of the magician, which implies that magick comports an entirely subjective control of phenomena. The formulae of dream control similarly subserve this rule. It is difficult to verbalize the process because its mainspring is upstream of conceptualisation. It can however be apprehended by a kind of 'mystical imagination' which awakens when the process of objectivisation ceases to function.

A helpful distinction may be drawn between objectivisation and objectification.<sup>13</sup> The former refers to subjective concepts, the latter to objects as apparently encountered in the waking state. Objectivisation, or visualisation, is to be distinguished from objectification, which latter implies 'to make a thing of', to 'thing a thing', to *reify*. But reification can occur only of that which is not a thing, for phenomena proceed ultimately from Noumenon, the Negative, the Void. The process may be adumbrated with reference to the Mauve Zone and its imagery of the marshland or swamp,

<sup>11</sup> See *Images & Oracles of Austin Osman Spare* (Grant).

<sup>12</sup> For this analogy I am indebted to Wei Wu Wei.

<sup>13</sup> This distinction was made by Wei Wu Wei, though not this interpretation of it.

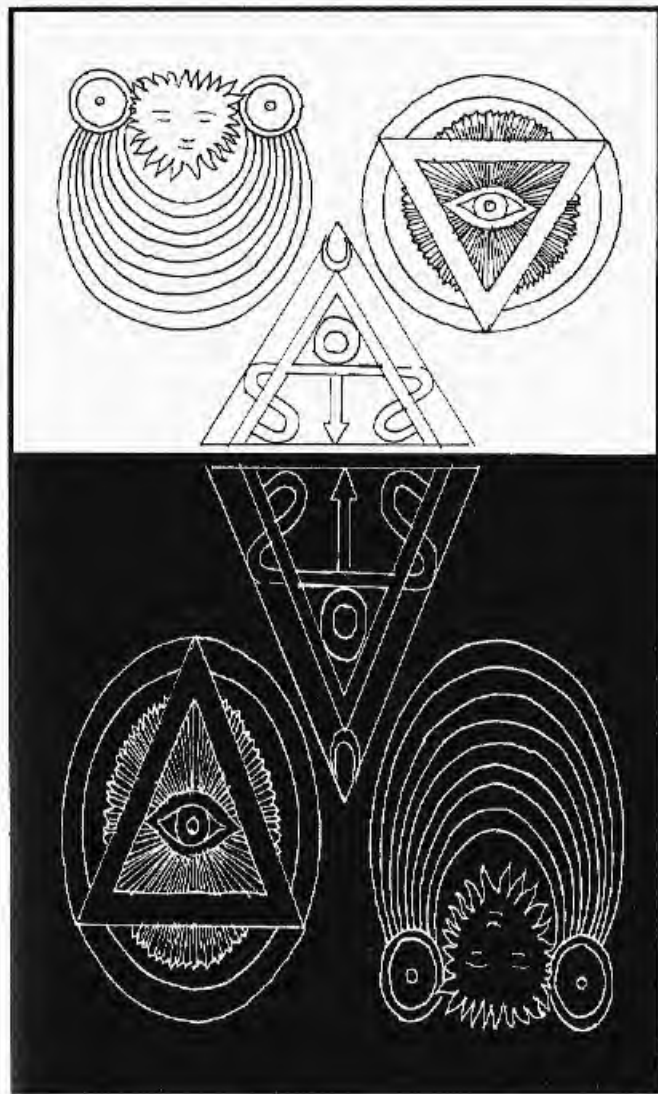


12. *Formula of Arrivism* by Austin Osman Spare





13. *The Self's Vision of Enlightenment* by Austin Osman Spare



14. *The Arms of Dunwich*  
*The Eye of Set*  
*The Seal of Aossic*

symbolic of the state in between dry land and water, the 'Neither-Neither' state of Austin O. Spare.

The formula of the Divine Ape mentioned in *Aleister Crowley & the Hidden God* is of great value in facilitating dream control. By its use an entity invoked in the waking state appears later in the dream state and may there act as a spirit guide. But the appearance should not be mistaken for the person, or the shade of the person whom it resembles. It is not a person, it is a spirit, a clearly defined centre of consciousness. It has power for the magician because it is an intentional projection of his memory, his subconsciousness, functioning in its native element. Being a subconscious reflex of the past it is potent to effect changes in the waking state, i.e., in the present. It should be remembered that any evaluation of the dream state (i.e., the past) must necessarily be effected in the waking state, the present. This renders invalid any such assessment because phenomenal experience may be interpreted accurately only upon its own plane of function.

Memory is a case in point. Memory proves that there exists a background of awareness which receives the imprint of experience. Memory is an individualized Akashic Recording Apparatus. It bears witness to all thoughts and sensations.<sup>14</sup> Its existence proves that there cannot be any experiencer, enjoyer, actor, or any sufferer, but only a witness, a knower of experience, enjoyment, action, or suffering.

Because the mind cannot entertain more than one thought at a time, it follows that at the moment of thought there cannot be a thinker as well as an object of thought, or an actor as well as an action. In other words, thinker and thought are one, actor and action are one, and action, together with an apparent performer of action is entirely illusory. The witness alone is real. This is the key to an understanding of the essentially *mystical* nature of magick, for mysticism comprehends the noumenal source of subject and object, both of which, as *phenomena*, are appearances only.

Mystically considered, therefore, subject is the absence of object, and magick comprehends only the object, or the absence of subject. This double absence is the key to magick as it is also the key to the

<sup>14</sup> Which are merely another kind of thought.



dream witnessed as the apparent (i.e. phenomenal) universe. The practical or magical implications are that anything and everything can be evoked to visible appearance (i.e. phenomenalised) by an assumption of the rôle of the Witness (*Sakshi*). Assuming the god-form of *Sakshi* comports total receptivity. This is the void of which the reflex (i.e. the universe) is the plenum. The attitude of receptivity permits of a sense of identity with whatever passes over the screen of awareness.<sup>15</sup>

The Formula of the Divine Ape comprises the magical analogue of the process explained above. The Formula comports a process of dream control through identification. For example, if a marked characteristic, facial or otherwise, of the person whom it is desired to evoke, is mimicked prior to sleep, a simulacrum of the person will appear in dream. The formula demonstrates the identity of the dreamer with the object dreamed. It is the key to dream control because it proves that the dreamer, by his action, activates *and acts* the dream. The dream is thereby controlled because the dreamer is essentially that which he dreams. The formula of the Divine Ape provides the basis for the many variations of dream control familiar to exponents of the Ophidian Current.

The sex-magical formulae used in the O.T.O. in connection with the VIIIth., IXth., and XIth. degrees, comport forms of control which may be related to the three states of consciousness, viz. waking, dreaming, and sleeping, and to the formulae of dream control relevant thereto.<sup>16</sup>

The VIII° as comporting subject and its subtle objects, relevant to thought, fantasy, dream, is typified by the stars and the Starry-eyed Goddess. The IX° involves subject and the object, and relates to the waking state. It is typified by the sun and the moon (mooning).

The XI° is that Gate which opens on to the transplutonic spaces typified by the formless state of dreamless sleep attributed to the dark god Pluto.

The practitioner who is adept at the art of magical discrimination will be able to detect in consciousness, at any given moment,

<sup>15</sup> See Douglas Harding's excellent book, *On Having No Head*.

<sup>16</sup> See, in particular, *Aleister Crowley & the Hidden God* (Grant), and *Cults of the Shadow*, (Grant), *Nightside of Eden*.

which state is currently operative, and orientate his workings accordingly. The matter is a delicate one and demands a high degree of active awareness combined with the passive awareness required to reflect precisely the images invoked in the mind. By means of these formulae direct contact may be established with the transplutonic radiations of Nu Isis. These will manifest as electromagnetic entities via the Gate of the IX°. Such entities are known as the Children of Isis; their zoötype is the beetle. The Children of Isis rarely intercept or become entangled in the auras of terrestrials, and they are seldom mentioned in magical writings, so dire are the consequences of alerting in any way even the most tenuous of their company. Oblique references to them appear in the *Necronomicon*, and in the Annals of Nu Isis Lodge.<sup>17</sup> Modern literature prior to 1947 is almost wholly devoid of references to extraterrestrial phenomena,<sup>18</sup> although ancient myth and legend teem with allusions to them. Since the advent of Ufologicks in 1947 these allusions have become easy to detect. Writers such as Machen, Blackwood and Lovecraft *almost* mentioned the Children of Isis. Lovecraft, indeed, went as far as indicating a future aeon in which consciousness appears in beetle form, and the symbolism of Atu VII in the Tarot designed by Crowley contains unmistakable evidence that he was aware of the connection between that insect and the Holy Graal.

In view of the almost total obscurity of the subject it was with some surprise that the present writer discovered in a popular novel published in 1897<sup>19</sup> brief references to the Children of Isis. The author<sup>20</sup> was, of course, writing fiction, yet by chance (or for some other reason unknown to him), he correctly ascribed to the Children of Isis, which he names such, the beetle. He also described the secret subterranean Temple in Dongola (Africa) and a ramifying complex of tunnels, one of which surfaces in a network of streets in Cairo, where the hapless victim, in his story, first encounters the Children

<sup>17</sup> *Hecate's Fountain* (Grant) contains material relevant to the Annals of Nu Isis Lodge.

<sup>18</sup> With the exception of certain writings in the field of the weird and the macabre.

<sup>19</sup> *The Beetle* (Marsh).

<sup>20</sup> It is presumed that he bears no relation to Obed Marsh! (Grant).

of Isis. The beetle is not particularly associated with Isis, a fact which the novelist is at pains to notice, but he mistakenly identifies with the Egyptian Goddess the monstrous Kalinian abnormality of the secret temple. This horror, and its minions, cannibalizes young women, a pastime reminiscent of the Sorcerers of Lêng.

These unnatural appetites pertain to the kind of terrestrial energies consumed by the Children of Isis, who appear to certain seers on earth as 'dead souls', of which the Lama of Lêng is a prime example.<sup>21</sup> He has been visualised in various ways. Lovecraft described him as wearing a mask of yellow silk which jutted in a way that did not conform to the contours of a human face. The suggestion is that the mask concealed the muzzle of a beast typical of Set, whose tunnels lace inner earth. These tunnels are symbolic of the in-side of the qabalistic Tree of Life.

The magical power of transformation into an insect (in this case the beetle<sup>22</sup>), which the author attributes to his nameless entity, reminds us that *The Necronomicon* - the most notorious of grimoires concerning traffic with the Outer Ones - was originally entitled AL AZIF, a reference to the buzzing noises made by nocturnal insects. The buzzing or humming of insects has often been referred to the presence of the Outer Ones *and their vehicles*.<sup>23</sup> It is not difficult to see in this symbolism an adumbration of that future aeon characterized by the beetle, the drone of whose wings is already disturbing the dreams of sensitives and artists the world over. It is therefore incumbent upon those who are initiated into the techniques of dream control to utilize the relevant formulae<sup>24</sup> in an attempt to investigate more closely the entities that are feeding on terrestrial energies and consolidating their power prior, perhaps, to a massive invasion of this planet.

It was the work of New Isis Lodge to prepare the ground and to establish points of magical contact within the O.T.O., of which the

<sup>21</sup> See Plate 5, *The Magical Revival* (Grant).

<sup>22</sup> "Beyond doubt it was a lamellicorn, one of the *copridae*" (Marsh, *The Beetle*, p.131). Note the inclusion of the letters l a m.

<sup>23</sup> UFOs, when described as not silent, are frequently reported as emitting such sounds.

<sup>24</sup> These pertain to the VIII°, IX°, & XI°, O.T.O., as mentioned previously.

Lodge formed a cell. The purpose was, and is, to establish terrestrial outposts for these alien creatures.

Some of the beetle-vahanas of this alien consciousness were observed by Crowley who was exceedingly puzzled by them. He wrote:

These Beetles, which appeared with amazing suddenness in countless numbers at Boleskine in the summer of 1904 E.V. were distinguished by a long single 'horn'; the species was new to the naturalists in London to whom specimens were sent for classification.<sup>25</sup>

<sup>25</sup> This passage appears in Crowley's comment to verses 23,24,25 of *Liber AL*, third chapter. The beetles mentioned in verse 25 are cognate. See *Magical & Philosophical Commentaries on The Book of the Law* (Ed. Grant & Symonds, p.269).

## 12

## Creative Gematria



A percept, a concept, or a number, any *object*, in fact, has no real relationship with any other percept, concept, or number. Relationship obtains only in the consciousness of the perceiver, the consciousness which is the background upon which all objects appear as images on a screen. There can therefore be no association of ideas, no correspondences of any kind, between numbers or the ideas which they represent, *except* in the consciousness of their subject, because no thing exists as an objective entity.

The implications of these considerations are not generally appreciated, although they are of tremendous importance. Numbers can mean to the qabalist precisely what he wishes them to mean within the framework of his magical universe. They have a relative existence but no absolute reality. Numbers may therefore be used as a magical means of invoking specific energies latent in the consciousness of the magician. In other words, numbers may be viewed as entities which are apparent objective identities, or personalities, for they are one with the projective power of the magician.

The power of numbers lies not in the numbers themselves but always and only in the magician. If his mind is well furnished with magical numbers (i.e. numbers meaningful to him) there is no limit, quantitatively speaking, to the worlds he may construct from their energies (*shaktis*). This is the basis of the science of numbers, and the rationale of numerology as a creative art distinct from a merely interpretative gauge of phenomenal probabilities. The magician aims not at predicting the future, which would imply that it already existed, so much as creating it according to the laws of his magical

universe. Creative gematria is therefore the science and the art of projecting other worlds or orders of being, in harmony with the vibrations symbolized by numbers, which render the vibrations directly amenable.

But this is not the prime and only element of the process. Numbers often present themselves randomly, irrationally, and in connection with apparently incongruous circumstances. One might cite, for example, the frequent recurrence of a number possessing personal associations, such as the number of the house in which one was born, or in which one experienced events of a hyper-affective nature, pleasant or unpleasant. In such cases the number constitutes a special index to pleasure, or displeasure, related in no other way to the number as such. The number thereby becomes charged with an affect that may be transformed into magical energy and used to reawaken the emotive states of which it is the cypher. The process may be developed by allotting arbitrarily to any event a number which thus creates for it a 'future' that can be utilized to reactivate the past. Some such process enabled Austin Spare to exclaim: "Out of the past cometh this *new* thing".<sup>1</sup> The qabalist is thereby able to annexe by a species of 'affectional gematria' an ever-expanding universe, the building blocks of which are quarried from his magical universe.

The formula is applicable to every kind of creative activity. Proust is the obvious example, although the cyphers of his nostalgias are literary as distinct from numerical figures, as required by the nature of his work.<sup>2</sup> The process is also apparent in Salvador Dali's formula of 'paranoiac-critical activity', which involves a systematization of delirium and magical obsession. In this case, visual imagery is substituted for number. The artist Yves Tanguy sometimes incorporated, in his graphic representations of 'other' spaces, the actual numerology of his magical universe. An amalgam of these systems is exemplified in the work of Spare, who delineated magical obsessions in aesthetically constructed sigils which combined letters of the alphabet and their gematric correspondences. In

<sup>1</sup> The basis of Spare's formula of Atavistic Resurgence. See *Images & Oracles of Austin Osman Spare* (Grant).

<sup>2</sup> See *Time Regained* (Proust).

aural terms a similar technique is apparent in the music of William 'Count' Basie, whose 'jump' rhythms suggest the formula of the leapers on the reverse side of the Tree of Life.<sup>3</sup> The magically sensitive listener can see the shadowy batrachian vaulters leaping from steaming swamps, can hear their croakings as they achieve ecstasy in their funambulatory fugue. The formula is particularly noticeable in certain versions of the *One o'clock Jump*, *Jumpin' at the Woodside*, and *Rockabye Basie*. The *One o'clock Jump* suggests the leap to Kether, to the number One. The melody, which became Basie's thematic motif, threads its way through most of his subsequent work.

Each separate sense organ projects its own form of gematria. Even to those lacking formal artistic ability the numerical qabalah provides an effective mode of magical reification.

Baudelaire's formula of Synaesthesia is another approach. Skillfully to prepare a bouquet of rare essences would require a magical expertise beyond the powers of the average man, but for those who are *adhikari* in this field of creative occultism, the following will be meaningful.

The Sexuality, being the concentration of man's creative potential in its grossest form, contains in embryo the entire content of the magician's universe. The point in stating such an obvious fact is in order to emphasize the significance of the vitality-globule, the space-capsule, or vehicle of extraterrestrial energy transportation. Using the elemental which informs it, the globule can construct for itself a body which is virtually indistinguishable from a similarly produced but non-magical birthing. It is, therefore, possible, *via* selective synaesthesia, to fabricate a body which could, theoretically, incorporate an Intelligence from the most remote regions of space and time, and incarnate it in the human life-wave without arousing in mortals any suspicion as to its alien origin. This is the acme of 'affectual alchemy'<sup>4</sup> and of symbolic synaesthesia. Its gematric implications are obvious. It is thereby possible literally to create by magical means a new universe.

<sup>3</sup> See *Cults of the Shadow* (Grant).

<sup>4</sup> An expression coined by P.B.Randolph. See Bibliography.

Here it may not be inappropriate to say a few words about an 'English Qabalah' suggested by verse 55 of the second chapter of AL:

Thou shalt obtain the order & value of the English Alphabet; thou shalt find new symbols to attribute them unto.

The hybrid nature of any such construction should be evident, because the numerical values of English words can form only subsidiary or confirmatory gematria. This is so because English words are so far removed from the magical roots of language. Their often arbitrary structures can yield only a distorted, at best a bastard qabalah. To begin with, the vowels are a stumbling block. They are aids to pronunciation, yet some qabalists today accord them qabalistic values, as 'a' with Aleph, 'e' with Hé, 'i' with Yod, 'o' with Ayin, 'u' with Vau. In the Chaldean and Hebrew tongues these are not vowels, vowels being later 'phonetic' devices denoted by points, not by letters. It is evident that to treat them as consonants is to alter the numerical values of the words in question.

It is not stated in AL that the 'order & value of the English Alphabet' shall constitute a new qabalah: the verse merely states that the order and value shall be assumed to new symbols.<sup>5</sup> It is because I have occasionally applied to English words principles which are, strictly speaking, applicable only to words of Chaldean, Hebrew, or Greek provenance that these remarks are considered necessary. Such exceptions are justified only by a need for qabalistic emphasis and confirmation. That a so-called 'English Qabalah' is on the way to becoming *de rigueur* calls for strong protest, although I would not suggest that some form of it is not permissible and in certain cases useful. But its use should at all times subserve the basic magical qabalas from which arise the genuine insights.

Naom Chomsky expressed the notion that human languages are profoundly structured in a sense that their roots are identical but that their surface structures differ.<sup>6</sup> The differences are due largely to

<sup>5</sup> Austin Spare evolved such a system. He called it the Alphabet of Desire, or the Alphabet of Sentient Symbols. See *Images & Oracles of Austin Osman Spare* (Grant).

<sup>6</sup> See *Alien Intelligence* (Holroyd), p.11.

varieties of pronunciation (i.e. vowel usages, as explained above). In this connection Hillel's words, in *The Golem*, are highly suggestive:

Do you suppose it's without rhyme or reason that our Jewish writings are written down in consonants only? It is left to each individual to find the vowels appertaining thereto, that contain, every one of them, the truth as he sees it. Otherwise the living word would petrify into dogma.<sup>7</sup>

The vowels began to assume an importance in Gematria during the later phases of magic, such as those practised by the Gnostics. The prolonged wailing or howling<sup>8</sup> of the vowels gave rise, in the mediaeval grimoires, to the use of "the long string of formidable words which roar and moan through so many conjurations",<sup>9</sup> and which "have a real effect in exalting the consciousness of the magician to the proper pitch".<sup>10</sup> Arthur Machen mentions a Gnostic evocation associated with a dark and ancient ritual which featured a wailing of vowels.<sup>11</sup>

The vowels - aeiou - have, together, the numerical value of 92, the number of PChD, meaning 'terror', particularly as associated with the Mysteries of Pan. It is also the number of BTz, 'the mud', or 'slime', from which the entities of terror are evoked. Furthermore, the metathesis of BTz - TzB (also 92) - denotes 'a lizard', the amphibious reptile that makes the transformation from the waters to dry land, which symbolizes the reification of astral imagery in tangible and visible form. This is another indication of the primaevial source of utterance represented by the vowels, which make possible the manifestation of intelligible speech. The vowels remain unutterable without the application of the vitalising spirit typified by breath.

The letter 'A' makes possible the utterance of the entire alphabet. 'A' is the letter of breath, or spirit. The addition of 'A' to *aeiou* raises the numeration to 93, the number of EPH, 'words', and of the

<sup>7</sup> *The Golem* (Meyrink).

<sup>8</sup> See *Confessions of Aleister Crowley* (Ed Symonds/Grant) ch.20.

<sup>9</sup> *Magick* (Crowley).

<sup>10</sup> *Ibid.*, Pr.III., ch.9.

<sup>11</sup> See Arthur Machen's story, 'Change'; also *A Mithriac* (sic) *Ritual* ('Echoes from the Gnosis' Ed. G.R.S.Mead, vol.vi), and chapter 9 of this book.

Masonic Word MABN, which combines in a single image the Mother and the Son. It is unnecessary in a book of this nature to mention other values of 93, well known to students of the Typhonian and Thelemic Gnosis, but it should be remembered that 93 is the value of TzBA, the god Seb who has given his name to the Sabaeen Tradition upon which the 93 *Current* is ultimately founded.

The initial 'A' in the series *Aaeiou* does not represent a vowel, but the letter Aleph, symbolic of the expulsion of the breath (Ah!). This typifies the exhalation known as *rechaka*. In the Hindu system of yoga; *rechaka* represents the outgoing current of manifestation. It is preceded by the inspired breath (*puraka*), typified by Siva or Set, who returns to its source the creative current after the dissolution (*pralaya/khumbhakam*) of the outgoing energy.<sup>12</sup> In the *pranava* (OM), this is represented by the 'O' or outgoing breath completed by the 'M', or phase of withdrawal, which is also the phase of *inspiration*. The void of *pralaya* (Absorption) is typified by the *ardhmatra*,<sup>13</sup> the crescent moon of manifestation which is reabsorbed into the primordial bindu, or seed of silence; the mind dissolved in Pure Consciousness.

The five vowels may therefore be envisaged as the explicate form of  $\text{⌘}$ , the reverberant or mantric energy unfolding its wave of creative power that begins and ends in the silence of the void. OM is the silence of the Void, glyphed as varying forms of the primordial cypher, 'O' or 'A' (alpha and omega).

It is significant that the *Aaeiou* of the gnostics is onomatopoeic for the 'ass's bray'. The ass was a key Typhonian type in the Egyptian Gnosis and in the later Mysteries of the Virgin mother's son whose image was the foal. Both types denote descent from the mother alone (i.e. from the Typhonian Bear).

Creative gematria depends upon the use and direction of subjective content. It involves a refinement of the paranoiac-critical faculty by which it becomes possible to reveal affinities and to discover connections between words possessing different meanings but identical vibrations (numbers).

<sup>12</sup> The process is analogous to Ra-Hoor-Khuut and Hoor-paar-Kraat of the Thelemic Tradition.

<sup>13</sup> Chandra-bindu (moon-seed); the  $\text{⌘}$  of  $\text{⌘}$





## 13

*Wisdom of S'lba*

*The Doctrine of Self-Neither  
Attained  
through the Bliss of Non-mobile Becoming*



## I

1. Voidness is S'lba: Aossic-bel-Aossic in stance all perfect. The shadow of sleep like a mist in the Void casts off images which are known as its dreaming. If a man has wealth on waking he has not necessarily wealth in dreaming. The manifestation of power on a particular plane depends on the quality of awareness on that plane. The fusion of planes constitutes S'lba, the perpetual bliss impossible of attainment, being ever in the process of becoming.
2. The Becoming of S'lba is beyond all conditions, being the eternal harmony existent between S'lba and Aos. There is Nought without S'lba. Nothing exists. Nothing does not exist. Nothing alone is all it can know, for in its selfhood is its knowing. Speculation about origins, creation, and similar fancies can not concern S'lba, for it ever was not. This which was not could not have developed thus: and if it will not be, that which it will not be, also is not, for S'lba being finite would be infinitely small, to an extreme, non-existent.
3. To seek reason for S'lba betrays fear of it. S'lba is Not.
4. It is that which is neither one thing nor another; it is all things

and nothing, for All Things include nothing, even as No Thing excludes conception.

5. To pursue enquiries into realms wherein S'lba moves is futile. S'lba does not move; that alone moves which S'lba sheds.
6. In a self-made vapour S'lba shines. In a web of words non-relative to S'lba, flounders the self unfound in swamps of delusion and in dread of not-self.
7. Not-self, which is non-existent, men have worshipped as God. This not-self concept, arising from S'lba unrevealed, is the cause of restriction in activity as in passivity, which even so is merely apparent for S'lba remains untouched by the circumference of its circle, the circumference which does not exist for Not-Self is its centre.
8. These considerations apply to Aossic-Sphere in Moon-Circle: Man sees 'others'. Their positions determine his progress, being phantoms cast from himself for the sake of observation, of memory, or for nothing at all.
9. Man loses self in this confusion. He beholds the forms, out cast, as possessing selves of their own. Herein lies his misery. The measure of his progress and the means of his satisfaction have been thrust against himself and endowed with Will, the power of which is his own recoiling self-power.
10. Therefore he who would abide in the purity of S'lba must dissolve all forms in their source, which itself must be cleansed of objectivity and dissolved in S'lba.
11. To neglect this purging is to live in delusion, prey to distortions of S'lba magnified by fear.
12. The phantoms born of stagnancy and dread that men adore as gods have now assumed control, have drained their vital fires, even as a Talisman pregnant with a Mage's Will stands Mage itself and terrifies its maker.
13. Transference of Self is all that has occurred; and yet, how fatuous to lift up power from one point to place it on another!

14. Learn to move by being still; to know by refusing knowledge of that which you desire to know. This is the art of S'lba, motionless in vibrancy and wonder.
15. S'lba is the Consciousness in which thought arises; it is the substance of thought and that in which thought moves, itself remaining ever still.
16. S'lba is unrestricted, virgin, limitless and boundless, without purpose, lusting after no result, remaining ever perfect every moment of its Non-Becomingness.
17. The thoughts which you think, I have already thought, for the Self of which I speak is the self of which you think, constant co-heir of your becoming.
18. *Let the Word of thy Will be the Truth of the Self!*
19. The self of yourself, identical in essence to the self of my-self, appears to differ in manifestation, in emanation.
20. As water appears as oceans, lakes, rivers, pools, and fountains, yet at all times remains water, so S'lba appears on earth, as you, as me, he, she, it, yet remains forever I.
21. Earth has been invoked, and water. Earth is the stability of your being; Air, the breath of Spirit that steals from the light of S'lba across the seas of your passion.
22. Know them all as One. Know them all as states created for and by the Self for eternal joy in the contemplation of S'lba on the summits of the mountains of immaculate solitude.
23. Know them finally as Nought.
24. Why posit purpose for Self?
25. That which is infinite can have no purpose, its very infinity fulfilling all possibilities.
26. He that seeks purpose knows not S'lba, purposeless because eternal, eternal because unborn, immortal because undead and for ever inconceivable.
27. The Universal Joke has been announced. It is the name of a vision analogous to the realisation of ultimate irrationality through the Trance of Sorrow which terminates in rapture.

28. Samadhi it may be; it is the realisation by S'lba of the Self's non-relation to the shells of its fancy.
29. Self bears as much, or as little, relation to its conceptions as a child to its food. These conceptions are the means of its growth through stillness, its destruction through activity.
30. What fool would create a puppet of clay, imagine it spoke, and obey its commands? That fool alone who is unaware of S'lba, who is immersed in duality, who is inured to folly.
31. Many teachers have arisen and will again arise within the universe. They have been, are, and will be, misunderstood. They teach not that man should follow their ways, their light, their love, their liberty, their life, but his own way, his own light, his own love, his own liberty, his own life, which S'lba alone to each one grants.
32. The Self of None I am!
33. Disintegration of form in madness is proof of your success, if the madness is known as not your own.
34. Let not the fragments obsess. Penetrate yet deeper and you will glimpse the Jewel of S'lba, and come not back again.
35. This applies to waking states, the realms wherein the self-in-delusion, in confused upheaval 'midst the excrement of personality, has erected the fantasy of systems. Madness relates only to these self-made restrictions.
36. Madness is a state of mind; so is death. Death is but an event in the waking state. No one can dream his own death. Who dreams it? Like death, madness is ever becoming, ever changing, elusive, ecstatic. There is no death, but there is release of mind from follies against S'lba.
37. Deficiency of mind also has no bearing on S'lba, back of all, beyond conception, immaculate.
38. It has been wisely said: Consciousness is a disease of Mind. Phases of consciousness, more subtle in dreams, sometimes achieve non-consciousness, with fleeting dissolution into cosmic samadhi, into Reality, encountering S'lba in direct awareness.

39. Why should S'lba endeavour to veil Herself in a process of delusive progression?
40. In the explosion of bliss that ensues upon Rapture, the Self casts off phantoms imbued with its fervour. They objectify and are prone to obsess, but their rejection ensures continuity of bliss. These phantoms swiftly disperse and in an aeon, may be in a moment, or even in no time, the qliphoth dissolve, as endless emanations are cast off by the Self.
41. Turn not from bliss to contemplate these forms for they are potent at the instant of their birth. Even more powerful do they appear in the void of exhaustion. New they appear, and seemingly alien, arrayed in the costumes of dream.
42. Insidious too are their brilliant reflections. Partaking finitely of the Essence of S'lba they pretend to infinity, endlessly perfect. He who heeds these shadows of S'lba goes in danger of obsession by the Children of Isis.
43. So, poised in S'lba, all-embracing, let not the images obsess, for they are dead at the moment of conception, mere shells, reverberant shards of the Shadow.
44. They are past, impossible of resurrection. Forgotten, they have never existed. In the silence of darkness they are not; in the pleasure of S'lba they never appeared.
45. Thus extricate Self from the tangle of thought.
46. Think not, for there is but Self to think and to think upon, yet no thought of Self is possible.
47. All that you can ever imagine constitutes Self, which has no image beyond S'lba, and that is Voidness.

## II

- 48 1. In dealings with Self on the plane of active manifestation certain laws prevail:
- 49 2. Since S'lba is infinite, eternal, and unmanifest at any time except in delusion, concepts such as hope, faith, despair, motive, are meaningless, being creations of Self in the plane of existence.

- 50 3. Self manifests in waking life for no reason that falls within the range of human calculation.
- 51 4. S'lba manifests because it is in the nature of itself to become that which it is not by a process of consciousness embracing alternative phases of sentience such as pleasure and pain.
- 52 5. In the levels of waking, the Self performs with power. Applied to the level of sleep this statement could have no meaning since S'lba is ever present and there is no place where She is not.
- 53 6. From waking levels Her Play unfolds.
- 54 7. To guard against the Undermind, and minds unstable which hold one set of concepts false, another true, and yet another absolute, adhere to the following course:
- 55 8. Abide alone in places of Selfhood. Even in cities remain alone. If worlds dissolve, see that they merge in you, for the rivers of their dissolution are a living Light which is the outer robe of S'lba-bel-Aossic.
- 56 9. Thus, profoundly sleeping in this Light, select one image of Bel as a symbol of your Force.
- 57 10. As Zos has shown: the Thumb is one such image. Concentrate upon it.
- 58 11. In the glint of moonlight on a thumbnail the shades will pass; then refinement of shadow, and a lightening mist. Ultimately lost, as those Glorious Ones, the eye will droop in sleep, the lid falling with a hollow click; the lid of an empty coffin, for Osiris is Without, and the Children of Isis return.
- 59 12. Herein indeed is a New Sexuality, but he who has not Bel-Aossic attained comprehends it not.
- 60 13. In the full of the moon beneath eaves of darkness, catch the gleam of Light on the nail of the thumb.
- 61 14. The stars flicker and go out; the moon appears and vanishes, like a crazy leaper of the backward paths. S'lba alone abides. You are become the primal power of the new Thumb-Phallic Splendour.

- 62 15. In your identity therewith is Bel-Aossic perfect, shadowed forth in form as the Sigil of S'lba.
- 63 16. These Words flashed before me in the Cavern of Initiation:  
 𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉
- 64 17. In the transference of consciousness to the Thumb of Bel, Self reveals its primal power.
- 65 18. From the destruction of mind that gives birth to Chaos a zone of mauve is created, a desert of sand above the Tunnels of Set. The winds hurry through them, a sinister piping bearing the Beetle on its wings.
- 66 19. The Thumb is Force, the Pipe of Pan, the Phallus of Set, the Heart of Aossic. It is all these and more, for these are shadows. It is the Tube of Teitan through which leaps the Fire; the Hair of Nuit through which shrieks the God; the Flame that is S'lba on the summit of annihilation; the wind that cools Her Mass in the Temple of Nu Isis.
- 67 20. Dream not vaguely of nebulous heavens or hells, or births into god-state, or forgiveness of 'sins'. Know the Now in the Fire of Becoming, of the ecstasy eternal that flows from S'lba when mind has been hurled to abysmal destruction.
- 68 21. Know the Self that at all times can be not other than itself; that can know no state because it is Wholeness, Holiness, Beauty.
- 69 22. The state Bel-Aossic is primary, sexless. Man must seek inward and pierce the deep centre, unveil the shrine of his desire and rouse the vague spectres of the Backward Darkness.
- 70 23. In his progress he has transcended many karmas. With wings he has believed himself endowed, as he was long aeons since. He has wings now, and horns! He shall have more if he invokes the Backward Darkness. This is known in Zos Kia Zone.
- 71 24. Let him embody his desire in symbol passionless, in a glyph suggesting a concept without evoking its form. Let him embody the ecstasy of Self by thumb-concentration until his mind is exhausted.
- 72 25. At this moment should the sigil be released. Into the darkness of the Unexpected should it be cast; into the Outer Darkness,

- with dazzling swiftness in the act of departure.
- 73 26. Until he is lost in reverberant Silence he should not release it, for if there is sound the Self will not stir.
- 74 27. Silence is the foundation of the Work.
- 75 28. Not mere cessation of sound, but the Outer Silence born of Nu Isis that thrills in the darkness on power-waves of S'lba.
- 76 29. *This* silence is the base of the Work.
- 77 30. From it arises a thin snake of light. It ascends the spine as an arrow.
- 78 31. In its swift consummation in the zone of Aossic the Sigil becomes. Fulfilment of desire ensues upon drinking the colours of Isis in the Desert of Set at the time of the hell-bird.
- 79 32. Should the thumb wrench as a claw in a panic of frenzy; should the fire-tongue leap from the teeth of Darkness, persist yet in the Working, abiding unmoved by pleasure or pain.
- 80 33. By this oft-repeated, achieve the exhaustion which enables the Self to project its desire to the root of Becoming, to the base of That which desires Nought.
- 81 34. Thus does Self descend into Bel, uniting that which is impossible to that which has not yet occurred.
- 82 35. Thus does Aossic remain ever perfect, supposing a Bel that fulfils its becoming by means of its rapture, for Delight is the seal of its Perfection.
- 83 36. This Wisdom of S'lba contains the pattern of Self in non-mobile Becoming.
- 84 37. The Hand in action controlled by the Thumb in trance-state all-perfect has drawn these sigils: 𐄂𐄃𐄄𐄅𐄆𐄇𐄈𐄉
- 85 38. Embodied therein are the karmas of Self in reversion.
- 86 39. S'lba is beyond definition, but She is not beyond expression in linear form. All Art is Her Yantra.
- 87 40. On levels of action She appears as a system of sigils bereft of terrestrial significance, from a source impossible of location and ultimately irrational.

- 88 41. On levels of reason does the same apply for reason establishes in waking state the impossibility of knowing S'lba; She is therefore ever virgin.
- 89 42. Yet from S'lba proceed these sigils, shed in the lightnings of Her Bliss. From this point does the line proceed as the wine of sex arises from the fountain of Hecate.
- 90 43. The thumb all-powerful plies the stroke, while within, the perfumes of S'lba announce the kalas of Change.
- 91 44. The movement of that metabasis incarnates in the line as a deeply moving current in the wine. The silence culminating in ecstasy beyond, manifests not, for form may not match its Wonder.
- 92 45. Even as the line flows, purposeless, pure, so flows the Word that its movement evokes, vibrating on the lips of the I-mage within the Temple of Bel.
- 93 46. Should that Word at last explode a star would fly the skies, and fall. . . ever earthward.
- 94 47. No more.
- 95 48. The very Self attained, the Bel splits asunder, and flares again the Awful Fire in Elder Aeons.
- 96 49. Should the Word burst forth, he that heard it would flame at the last in Glory, a winged spout of fire engulfed in Outer Darkness.
- 97 50. He would return not again.
- 98 51. He would be not again.
- 99 52. Was he ever, in the process of Becoming?
- 100 53. S'lba exists alone, and self exists not but to become that purity, purposeless and free, that is the fulfilling of itself in the realm of Aossic.
- 101 54. Go forth, and know as you go that none goes with you, for you are all, my Holy Shining One, all and none in Ilyarun-bel-Aos, whose abode is beyond the Mauve Zone.

## III

- 102 1. The Self in progression is forever Unmanifest, a series of not-selves in ceaseless becoming.
- 103 2. This Self that is Not-Self is Aossic-bel-S'lba, the state of Before-Time that had no existence.
- 104 3. Dormant in bliss is this Way, content in its Notness in timeless perfection.
- 105 4. This is state primal, the plane of Aossic wherefrom that Old One flies forward to No Thing, each flight a 'self', each way a return, never there but always here.
- 106 5. Concentrate awareness at the root of the Thumb. Swiftly streams the Force along the shaft of will. Falter not, hold fast until in the mauve mist the whirling noughts pulsate.
- 107 6. This chaos vanishes. The mist alone remains, and a differenceless crimson ocean from which appears the Tower of Koth.
- 108 7. Silent sentinel against the Vortex of Negation.
- 109 8. Massing in the Tower are the spectres of awareness. Removed is the Self from the seat of its function. Yet it has not moved, albeit you have fused with That that is Not-Thou.
- 110 9. Yet is it I as much as Thou.
- 111 10. At this moment of meditation the mind breaks open.
- 112 11. The Tower crumbles, its dust falls like brittle beetles, silkily, into the Abyss. Falling, falling, falling. . .
- 113 12. Man has so fallen.
- 114 13. Bel-Aossic moves; Aossic moves not.
- 115 14. Withdraw, slowly, awareness from the symbol of Power.
- 116 15. Subtly, stealthily, bridge the parapet of spiderweb spanning the nightblack gulf.
- 117 16. Strange masks float dankly about you, glowing in death's magnetic sleep.
- 118 17. Identify not; remain immaculate; the pageant will pass.

- 119 18. Mistake not the masks, one or another, one for another, for they are your death masks. Yet are they faceless like the god with black paws.
- 120 19. This is the moment of precipitous obsession. Hold firmly the shaft of extended Will so that desire blossoms not in belief, as counselled by Zos.
- 121 20. This meditation has no purpose beyond awareness of S'lba in the state of Bel-Aos.
- 122 21. For in Aossic it is ever known; in Bel-Aossic it is known only when particles of self emerge in isolated spectres.
- 123 22. Then is destroyed the Concept Dualistic; in shattering lightnings the points of night expire. One star remains. One Truth only.
- 124 23. Naught remains. Your Self, that Point, dissolves; yet are you still.
- 125 24. The Self alone abides unmoving. It absorbs nought, it emanates nought, for nought in it abides not but to become the Impossible.
- 126 25. As to wakeful workings: Sexuality has made you crave the impossible, for you crave that which you are not.
- 127 26. Would you attain to the Silence of S'lba?
- 128 27. Observe, and be still!
- 129 28. Self implies Not-Self; Man implies Not-Man. Not-Man appears as Woman, as male implies female. Sex embraces these concepts; all as Zos has shown.
- 130 29. Androgyne is concept perfect, obtaining wholeness in all states because it resolves the illusion of duality.
- 131 30. But the androgyne in S'lba-zone is Not-Perfect and implies the Not-Man as the Shadow from Outside. Woman embraces it, thus is she the Gateway.
- 132 31. Between the stars she achieves Ilyarun-bel-Aossic beyond sex, beyond mind, beyond the clouds of terrestrial consciousness.

- 133 32. Reason, too, is false, being but the base of the terrestrial triangle.
- 134 33. Bel-Aos has the hand, the thumb, the eye, and the mouth. The Phallus is concealed in the Point of Light, the centre of a Circle swirled in night eternal, the heart of a Dark Star invisible from earth.
- 135 34. Yoni is embodied in symbols stellar-splendid. A star built inwards; rotating on its molten core it grips the Yod and feeds the vampire flame.
- 136 35. A state of Neither is born. The Child knows not itself for it is ever coming.
- 137 36. It attains awareness in the process of becoming the Not-Human that cannot speak its Name.
- 138 37. Cannot utter its Word.
- 139 38. The liberated Force is irreversible and impossible of reabsorption into That which sent it forth.
- 140 39. It is the First and the Last Whirling before the coming of Lam's Egg.
- 141 40. The soundless Hum, the cry of the whippoorwill. The Egg circulates in space, the Ring-Pass-Not beyond which vision fails.
- 142 41. Beyond the rim of that vision the Children of Isis revolve.
- 143 42. No woman is needed for this attainment if Woman is understood.
- 144 43. She is an entrance to the Outer Places, and their outrance.
- 145 44. From the Egg bursts forth a Cry; not the cry of any known Aethyr - and a spiral Call.
- 146 45. It echoes in the Voids of Vith and secretes a meticulous globule.
- 147 46. Which flowers into a myriad globes, the bubbles that chatter in the sigil of the Master.
- 148 47. This conception arises from the friction of movement created by S'lba in Her brilliance immobile; and within the Self the Egg seethes.

- 149 48. Until there emerges an insect whose drone is known. The Master once shaped it for meditation.
- 150 49. From the base mound of the Thumb, from its twin globules in upsurging spirals flows bel-Aos.
- 151 50. But desire not consummation, for in desiring an object man becomes it. Man can have no image of this attainment.
- 152 51. Undisturbed by desire, rejecting desire, perceive that which Desire conceals. Perceive the self cut sheer from conception.
- 153 52. *All is the Word and the Self is Nought.*
- 154 53. In the still silence know that to know the Self is to know All and Nothing for the Self is Neither, and beyond them both in non-mobile Becoming.

#### IV

- 155 1. It has been decreed: Let the Temple be cleansed; let the false gods be cast out.
- 156 2. All gods, being conceptions of Self, are true; they come to life in moments of exhaustion.
- 157 3. But times arrive when temples crumble, idols fall, and I alone remain.
- 158 4. The dust of the Old Ones shall dance again. In the writhing wind, brilliant with space-frozen flame, the formless again will form, the sleeping again shall awaken.
- 159 5. You will sleep!
- 160 6. On the column of flame will you be borne to the titanic island.
- 161 7. Amidst storm, skywreck, snow foam, and sea blood.
- 162 8. You will unite the Gold and the Mauve. The Lama will leave his throne; the Thumb will tremble, and the Eye spout fire.
- 163 9. But lessen not the flight; be gloriously lost. . .
- 164 10. You are Becoming.
- 165 11. This is the Hour!

- 166 12. The Double Power!
- 167 13. Invoke NOW, by the Sign of Aossic.
- 168 14. Destroy not, neither create. Within the nightmind alone Desire attains Aossic.
- 169 15. Realise that Self is All, and worship All; for by robing Self in diversity Pleasure is achieved in a love beyond compare.
- 170 16. Desire Nought and All will be yours. Desire for either implies non-attainment of the Vision of S'lba.
- 171 17. To Become is all that you can ever do.
- 172 18. Set each idea against its opposite and in their abolition know reason as confusion by the nature of its being.
- 173 19. It is, because balanced. Its balance is maintained by ideas antagonistic, conceptions ever rising from the causes of their conflict.
- 174 20. Disintegration of Form in Madness is the Victory achieved by the Ravens of Dispersion.
- 175 21. Pierce yet deeper until the very walls of mind crumble and fall.
- 176 22. Within that Gulf S'lba pleasures alone and inviolate.
- 177 23. You cannot but Become.
- 178 24. To remain at one with the source of thought assume not the masks. This is the First step; it is also the Last.
- 179 25. Aossic attained through non-mobile Becoming yields the knowledge of Impossibility and the key to the Sphere of Non-Necessity: the realisation of Pleasure in explosion of Self, as Black Eagle instructed the Zos in the Book of that Name.
- 180 26. Your powers are incalculably vaster than anything imagined. You have imagined S'lba! - for S'lba cannot be known.
- 181 27. Thumb, Eye, Mouth, Hand. These are the magical keys, and the mystical mode of opening the Gateway is formulated by Zos in a secret glyph guarded by the shade of a water-witch.
- 182 28. Open the Gate and call to the Wind; the Backward Darkness will respond.

- 183 29. The Call breeds a slime like a luminous fungus that will adhere to the Gateway. A curious insect will hover, and attract by its buzzing more of its kind. They are simulacra of the beetles known, yet unknown, to the Master and to the Lama.
- 184 30. Strive not to net them. They are outposts of qliphoth-breed; forerunners of the Children of Isis.
- 185 31. They spin strange threads like the Spiders of Besqul, but they are not spiders and the lines they trace have no affinity with the Vevers of the Violent Ones who feed upon flesh and know not the subtleties of S'lba.
- 186 32. The lines lead below. As it is written: . . . there are Thrones under ground and the Monarchs upon them reign over Space and Beyond. Invoke Them in Darkness, Outside the Circles of Time. In Silence, in Sleep, in Conjurations of Chaos, the Deep will respond. . .
- 187 33. As the Eye bleeds its tears, the Mouth its blood; so also the Egg of Lam, in slime encased, releases the  $\text{L} \cup \ominus$
- 188 34. These spectres are harmless, but their blood is devastating. Imbibe it slowly, before its luminosity altogether dims.
- 189 35. They are the stealers of your Force within the waking world; they cannot dream.
- 190 36. Turn within. Let not the blood emerge but constrain the Thumb until the Night of Isis falls.
- 191 37. Uncertain is all else. Obsession lurks Without.
- 192 38. Within, all is calm for All has been surpassed, is Not, is the residue of Bliss upon the parapet of Vith.
- 193 39. Now assume Pose Bel-Aossic symbolizing S'lba, the state of Becoming resulting from awareness.
- 194 40. The clenched claw upon the Head, the left claw at the Place of Power, thumb erect.
- 195 41. This is the Posture Supreme, the posture of Self in the bliss of Becoming.

- 196 42. Let a minute pass. Another. Soon, if rightly flexed, muscles bound, head back pressed, pulse athrob, exhaustion supervenes, the earth your bed the sky your dreams.
- 197 43. In magical sleep proceed with caution. Aossic alone must be within you. His Sigil glows like the Pyramid of Vith.
- 198 44. Sink in the Great Within where the Deep Ones dream in seaweed-tangled sleep.
- 199 45. A circle of light revolves about you. It is the Circle in the Sigil of Aossic, pregnant with the brood of Isis.
- 200 46. Observe the lengthening Tower leaning away from the Gulf. They are the I and the O separating in objectivity.
- 201 47. The basilisk spirals; Aossic-esses hissing; Ixaxaar!
- 202 48. Now the moon appears, new, an argent sickle.
- 203 49. Beyond its curve lies No Thing, annihilation, absorption in the Light of Ilyarun.
- 204 50. This Sigil is remembered in the bliss of non-mobile Becoming.
- 205 51. It flashes from darkness to Darkness, the Darkness that is undying, that is more brilliant than Ra-Thek.
- 206 52. This Sigil seals the Outer Sphere of Mauve known only in the secret love of S'lba.
- 207 53. IBA!



## 14

## The Mystical Gnosis of S'lba



THE word S'lba is a tentative rendering of the magical characters which appear in verse 16 of the second chapter of the Wisdom of S'lba, between the sigils of Aossic and Ilyarun.

The trident-shaped emblem has been equated with the triple fire-tongue of Spirit represented by the letter *Shin*, the value of which is 300. The character resembling the sign of the planet Venus has been read as *Lamed*, the letter of Venus. The b-shaped sign has been read at its face value, *Beth*=2; and the broken pentagram which suggests the letter A, pentalpha, as equal to *Aleph*=1. S'lba thus = 333, the number of Choronzon,<sup>1</sup> and of ShGL, the jackal or fox typical of Set. ShGL is the name of a metal associated with the Dark Twin of Sirius, Sirius 'B'. 333 is also the number of Ixaxaar, the *Sixtystone*<sup>2</sup> that invokes the Qliphoth.

If the initial letter of S'lba is read as a *Samekh*, 60, the total numeration is then 93. In either case, there is unequivocal indication that the Intelligence behind the transmission is identical with the magical current informing the Typhonian/Thelemic Gnosis. 93 is the number of UWAISI (Cf. Aiwass) an Arab term meaning 'initiation', a '*discarnate teacher*'. It is also the number of ChAYOGA, the 'Yoga of the Shadow'. 93 is the number of KANAKA, gods of Polynesia

<sup>1</sup> See Glossary.

<sup>2</sup> See *The Novel of the Black Seal* (Machen), and *Outside the Circles of Time* (Grant).

"worshipped with sexual rites which spawned a race of beings that lived on land until they developed the 'Innsmouth look' - fish-eyed, frog-faced mutations who finally wriggled back into the sea to join Great Cthulhu in the Deep".<sup>3</sup> There is also the Arab OKBA, 93, 'an evil spirit, or magician'; the word is allied to the Chaldean OGBH, 'immodest love', or 'illicit (i.e. forbidden) intercourse', indicating, in the present context, traffic with non-terrestrial entities. 93 is the number of MGN, Magonia, source of the Maskim who, according to the *Necronomicon*, 'lie in wait about the boundaries of the world'.<sup>4</sup> The Maskim, who are the qliphoth of the planetary power-zones, connect with the Lama of Lêng (LAM) through the number 171, which denotes the invocation of alien entities by the formula of sexual magick.

The pronunciation of S'lba was invariably received<sup>5</sup> as SHilBA, the 'i' being phonetic and barely articulated, the terminal BA being forcefully emphasized. When the 'i' is included for qabalistic analysis the evaluations of the name are, respectively, 343 and 103.

343 is the cube of 7, the great number of the Gods (the Ancient Ones), and of the phrase VIAMR ALHIM, 'And God said ...'.<sup>6</sup> 343 denotes ZPRVN, 'a sweet smell', which describes an attribute of the priestess who, in tantric ritual, is known as *suvasini*, 'sweet smelling woman'. The reference here is to the olfactory aspect of the colours (*kalas*) which the *suvasini* emits during the rite, and which signals transition from one dimension to another.

S'lba denotes, sometimes, the Absolute Self reflected as a goddess of space, a special form of Isis and of Nuit (Nu Isis) in the shadowy realm of mutations known as the Mauve Zone.

The number 103 is that of ALMALA, the 'Soul of Nor', which is S'lba. A method of achieving this soul (the *ba* of S'lba) is concealed in the word Almala, which may be kin to the Greek

<sup>3</sup> *Strange Eons* (Bloch), p.29. The 'Innsmouth look' is an expression used by H.P. Lovecraft; see his *Shadow over Innsmouth*.

<sup>4</sup> According to the *Necronomicon* (Schlangekraft recension), the Maskim are the "Seven Lords of the Shadows and the Depths of the Seas who once reigned over Magan".

<sup>5</sup> Various priestesses uttered the name, independently of one another, during Workings of New Isis Lodge.

<sup>6</sup> *Genesis*, I.3.

*hallomai*, 'to jump, or leap', suggestive of the Voltigeurs and the batrachian formula of the Deep Ones. Almala is also a motto of Frater Aossic, assumed long before the transmission of this *Wisdom of S'lba*. It may also have to do with the 'coming' aeon of Maat (Ma), which, indicated here between the AL and the LA, suggests a secret formula of the aeons that has not as yet been fully elaborated. 103 is, furthermore, the valuation of ALLALIA,<sup>7</sup> a form of *Alalia*, 'Not Talking', and of MABYN, the 'Crowned Babe', i.e. the 'Crowned and Conquering Child', who, as 'the babe in the egg' and unable to utter a Word, symbolises the non-human logos born of Not (Nuit), the *star-child*. 103 contains 13 and 31, with all the highly important implications which these two numbers have for the Typhonian Tradition. Frater Achad's correspondence is particularly rich in respect of these numbers, as has been shown in *Cults of the Shadow*.<sup>8</sup>

In connection with the present brief account of the *Wisdom of S'lba*, the reader is advised that when a particular verse is cited the roman numeral indicates the number of the chapter, the arabic number denotes the verse in question, and the number in italics indicates the serial number of the verse in the collection of verses as a whole.

The first chapter concerns the mystical identity of S'lba and Bel. These terms may be considered as here conveying meanings similar to the Hindu notions of Atman and Jivatman, similar but not identical. The chapter presents an analysis of Consciousness, of which three states only are, or can be, experienced by man: the waking, the dreaming, and the deep-sleep states.

The only possibility of achieving a coherent understanding of man and the universe is by relinquishing, once and for all, the delusive interpretations fabricated by systems operating within the framework of duality.

From the standpoint of metagnosis, or true metaphysic, science is no less a superstition than religion. Both have led man to the morass in which he now flounders. Science has augmented fear of and for this world, while religion has deluded with vague hopes for

<sup>7</sup> See *Cults of the Shadow* (Grant), ch.8.

<sup>8</sup> See note 1.





17. *Astral Marginalia (Shades of S'iba)*, by Kenneth Grant

the next. The secret of *everything* lies in consciousness. Until investigations are stripped of inessentials, scientific and/or religious, Reality will remain obscured. The only fact of which we have direct, immediate and continuous experience, is awareness of consciousness. So-called unconsciousness is non-existent. Outside consciousness nothing whatever exists for us.

In waking, dreaming, sleeping, the common factor is consciousness; it is the Reality underlying the three states, which are the only states known to us. In deep and dreamless sleep, consciousness is pure awareness, i.e., uncontaminated by movement. In dreams, consciousness appears as images or subtle objects; in waking, as gross objects. There is no precise line of demarcation between the latter two states. Hence the need for cultivating intense and vigilant *viveka* (discrimination). *Viveka* is repeatedly advised in the Madhyamaka and Vedantic texts. It denotes discrimination not merely between objects of the same dimension, subjective or objective, but between objects which arise in waking, dreaming, and in the Pure Subjectivity which characterises the ground on which they appear. This ground, when veiled in the darkness of sleep seems, from the standpoint of waking and dreaming, to be bereft of consciousness, i.e., unconscious. That which is usually considered to be a blank, a hiatus, is in truth all that we are, Consciousness Pure, sometimes called the Self; in our text, S'iba. The Self is non-objective, objectless, or object-free Consciousness. It is mind devoid of thoughts.

Self is basic Subjectivity; not subject, not object, but the substratum of both, which are mere appearances created in consciousness by the mind's sense of identity with a particular 'body'. This sense of identity is the ego, or pseudo-self.

S'iba, then, is pure undifferentiated Consciousness.

Why does objectivity appear to exist? Why do thoughts (objects) put in an appearance, for everything is just an 'appearance' as the word phenomenon signifies. Phenomena are due to agitation or movement in the calm expanse of Mind. When mind is tranquil, when thoughts subside as in sleep, then Reality is revealed, and that is S'iba. It is obscured by thoughts as the sun is obscured by interposing between it and the eye a mere finger. Hence Patanjali's

definition of Yoga as the "systematic suppression of the thinking principle."<sup>9</sup>

When Mind is clear and able to detect the unreal in the Real, or thoughts in Consciousness, it becomes aware of that which in sleep is mistaken for a blank, a lapse of consciousness, unconsciousness. But it is not nothingness, it is Reality itself. It becomes necessary therefore to understand that this thought-free state is one's real being; that it is not a state at all, but eternal, serene and unlimited, and totally *Aware*.

The three vehicles of Awareness (as they appear from the waking state) are identified as body, mind and consciousness. When awareness is identified with the body, then the consciousness of 'things' is experienced. But when the stand is in total Awareness, consciousness is no longer experienced individually but cosmically, universally, not personalised but impersonalised. It is then as it always was and will be - the True Self.

The Real is that which never changes, never fades, never appears and therefore never disappears. It is Absolute Absence and S'lba is That, or, correctly speaking, THIS, for it is what we are, here and now and forever. When this is realised continuously, unbrokenly, the experience is known as *Sahaja Samadhi*, our natural state. All other forms of samadhi, being states of the mind, do not transcend this phenomenal level. They appear and they disappear; they are not 'real'. More correctly, they are real only in so far as Consciousness is their ground, for Consciousness is what they are. All states other than *Sahaja Samadhi* are therefore unnatural, illusory. One who has not understood this, is not whole; is, in fact, mad, for he assumes to be real what is not. Upon this illusion man has reared the entire edifice of his science, his philosophy, and his relationships with beings as illusory as himself.

The aim of genuine spiritual cultures<sup>10</sup> is therefore to enable man to experience with *total awareness* deep and dreamless sleep. This

<sup>9</sup> *Yoga Aphorisms of Patanjali*, I.

<sup>10</sup> Behind exoteric world religious systems lie genuine spiritual cultures, their vitality, their truth. In Hinduism it is *Advaita Vedanta*; in Buddhism, the *Madhyamaka*; in Mahommedanism, *Sufism*; in Christianity, *Gnosticism*; in Judaism, *Kabbalism*.

is possible only when true discernment (*viveka*) has facilitated full enlightenment, or buddhahood.

Objects in dreams appear to the dreamer as real as they appear in the waking state. This is because Consciousness is their base, and Consciousness is sentience, which, projected, appears to impart reality to the object. The object is nothing but consciousness and does not exist outside consciousness; the 'thing' is a mere illusion, an *apparition*. Mind quiescent is pure Consciousness. To the unenlightened mind, quiescent mind appears as the blankness and ignorance of sleep. This is due to identification of the mind and body with the ego, the personal mind, which does not exist in sleep. When misidentification ceases, or is recognized as such, Consciousness (Self) is experienced in the waking state as the underlying Reality, deathless, intemporal, spaceless, and effulgent.

The physical manifestation of Consciousness is Light. Its metaphysical reality is the LVX of the Gnostics, the *Jnâna* of the Advaitins, the *Buddha* of the Madhyamikas, the *Ain Soph Aur* of the Qabalists. Deep sleep appears as unconsciousness, as darkness, only to the man who identifies consciousness with objects, the first and foremost of which is always the object bearing his name and attributes. If this 'object', which he mistakenly regards as himself, can be understood as the subjective side of the subject-object relationship which arises in consciousness when mind is active,<sup>11</sup> enlightenment will occur. Mind in movement is thought. In order to apprehend Reality it is necessary to discriminate between thought and consciousness, between Mind and its content.

We are now in a position to understand how unconsciousness, so called, appears to exist only when it is considered from the dream state and the waking state, both of which are states of mental mobility. The matter may be summarised as follows:

1. If one looks through the sense organs, gross objects appear. This is the waking state.
2. If one looks through the mind, subtle objects (thoughts) appear. This is the dream state.

<sup>11</sup> I.e., when it is thinking.

3. If one sees from Mind Quiescent, only the seer remains, and THAT is Consciousness. To the unenlightened, this state appears as sleep; to the enlightened it appears as Reality.

The *Wisdom of S'lba* presents these ideas in terms relevant to the metagnosis of the New Aeon.

It has been necessary thus to sketch briefly the mystical basis of S'lba, although we are more concerned here with the magical formulae pertaining to the Outer Gateways to which the Wisdom supplies the keys.

## 15

*Magical Formulae of S'lba*

THE second chapter of the *Wisdom* introduces [II.10 (57)] the Thumb Concentration familiar to votaries of *Zos Kia Cultus*.<sup>1</sup> In verse 11 (58), the practice is associated with the appearance, in the magnetic sleep ensuing upon the Concentration, of a magical and luminous mist in which the practitioner is as lost "as those Glorious Ones". These are the *Kbuti*, the Shining Ones, who vanish into other dimensions. The eyelid drooping in sleep refers to the yoni of the priestess clicking shut like the lid of the coffin of Osiris, who reigns Outside, welcoming the return of the Children of Isis.

The New Sexuality<sup>2</sup> implied by this mode of magick involves factors incomprehensible to the magician who has not attained Bel-Aossic, i.e., to the secret of manifesting in the Outer the *ba*<sup>3</sup> of S'lba. A clue lies in the verse number, 11, and in the eye or O of the Priestess. The letter O signified to the ancients the number *eleven*.<sup>4</sup> This number denotes the "accurséd shells that only exist without the divine Tree",<sup>5</sup> a phrase which indicates the Qliphoth and the place of the eggs, or shells.

It is evident from AL, II.49, that the "babe in an egg" is the dwarf in the space-capsule. In the Egyptian *Book of the Dead*, he is celebrated thus: "O Thou who art in the Egg, who shinest from thy

<sup>1</sup> See *Images & Oracles of Austin Osman Spare* (Grant).

<sup>2</sup> The expression is Spare's.

<sup>3</sup> Essence or soul (Egyptian).

<sup>4</sup> See *The Holy Kabbalah* (Waite), p.423.

<sup>5</sup> *Ibid.*

disk...". UFOs are frequently described as egg-shaped craft, or simply as shells.

The number 11, according to Crowley, is "the general number of Magick, or Energy tending to Change". The change is precisely the transition from one dimension to another signalled by the changing colours of the Shining Ones as they pass through the gateway of death to reappear in another dimension. The death of Osiris symbolises this change. Furthermore, eleven denotes the One beyond Ten.<sup>6</sup>

The serial number, 58, confirms our interpretation of this verse. 58 is the number of ChN, a notariqon of *Chokmah Nesehrab*, the 'Secret Wisdom'.<sup>7</sup> KLCh (58) is equivalent to 'the Virgin', the 'bride', Ishtar; in magical terms, the entranced or unawakened priestess. 58 is NGH, the Venus of the Qabalists. She has a special connotation in the Typhonian Gnosis, for Venus is the reputed home of the serpent-race, the terrestrial members of which use the Ophidian Current.

II.13 (60) allegorizes the formula of the Thumb meditation which has been depicted by Austin Osman Spare and by Soror Ilyarun.<sup>8</sup>

The major points of interest for the present study are contained in chapters III and IV of the *Wisdom*, but before considering the relevant verses, certain points from chapters I and II should be especially noted in the light of material received during Magical Workings of New Isis Lodge after the transmission of the *Wisdom of S'iba*.

The Moon-Circle mentioned in I.8<sup>9</sup> is the Kaula Circle described in the Chandrakala recension of a Tantrik text which played a vital rôle in the workings of New Isis Lodge.<sup>10</sup> How the moon-circle is

<sup>6</sup> I.e. the ten Sephiroth and 22 Paths (of the Tree). See *Aleister Crowley & the Hidden God* (Grant), ch.1.

<sup>7</sup> See Frater Achad's exegesis, discussed in *Cults of the Shadow* (Grant), pl.9.

<sup>8</sup> See *The Book of Pleasure* (Spare), pp.20 & 35, and *Cults of the Shadow* (Grant), pl.9.

<sup>9</sup> I.8 or 18 is the 'Isis Principle', the secret key of Isis; the Double Serpent (S2) with the Wand or Staff (I), the Phallic Power. See *Genesis* (Wood).

<sup>10</sup> The reader is referred to the page of Acknowledgements and to the Introduction of *The Magical Revival* (Grant). See also the next volume in the present series; chapters on *Sri Chakra*.

formed, and the nature of that which it encloses, will emerge in due course. Here it is necessary to note that it is Isis Herself who commands (I.18): "*Let the Word of thy Will be the Truth of the Self!*", a formula which may be understood as the kernel of the *Wisdom Teaching*. It is complemented by the only other emphasized verse, III.52 (53): "*All is the Word and the Self is Nought*". If these two verses are borne in mind, many apparent contradictions in the text are resolved.

From verse I.39, S'iba, from being regarded thereto as an abstract or neuter principle, now assumes feminine form. This is a concession to our dualistic mode of thought. The Goddess, like the Moon-Circle, resumes the Ophidian Gnosis implicit in the verse number, 39, or thrice thirteen. Being the reflex of 93, 39 also denotes the magick of the Backward Paths of the Tree of Life. It is significant that the reflex of *Silba*, *Ablis* or *Eblis*, denotes the Double or Devil, the Iblis of the Arabs. 39 is the number of GVL, 'to move in a circle', the moon-circle encompassing the Children of Isis first mentioned in I.42. 42 signifies the Dark Mother, the Mother of Night, the Moon. It also signifies ChDL, *Hades*, *Amenta*, *Erebus*, and recalls the Halls of Eblis with their:

gloomy watch-towers, whose number could not be counted. They were covered by no roof; and their capitals of an architecture unknown in the records of the earth, served as an asylum for the birds of night.<sup>11</sup>

The Dark Goddess is another form of the unfertilized or unawakened priestess in her magnetic sleep.

The second chapter contains allusions to *Zos*, *Zos Kia Cultus*, and the Thumb Meditation. The three pictures mentioned earlier<sup>12</sup> reveal the mechanism of a formula transmitted to Spare via Black Eagle. The New Sexuality, II.12 (59), is also a legacy from Black Eagle. 12 is the number of *Beth*, the earlier *Pa* or hieroglyphic *house* represented by the Egyptians as the *bu-t* or vagina, indicating in this context the magical instrument of the New Sexuality, as indeed of

<sup>11</sup> *Vatbek* (Beckford), p.107.

<sup>12</sup> See note 8.

the Old. The difference being that in the New Sexuality the organ is used intently, as a Gateway rather than as an instrument of pleasure and/or terrestrial reproduction.

Many disparate streams of occult lore converge and blend in the *Wisdom*, and some of them flow from unlikely sources. The Children of Isis, the New Sexuality, the Thumb Concentration, are familiar to votaries of the Typhonian Tradition, as also the concept of the Leaper of the Backward Paths. Here the influences are *New Isis Lodge*,<sup>13</sup> *Zos Kia Cultus*,<sup>14</sup> and the teachings of *La Couleuvre Noire*.<sup>15</sup>

II.13 (60): The 'Glorious Ones' are the *Khus*,<sup>16</sup> the lights sometimes associated with ufologicks. The verse number indicates clearly the Typhonian nature of the phenomena. The globes of Yog-Sothoth are thirteen in number, and the sign for invoking them includes Olyaram, a form of Ilyarun, which is sigilized in *S'Ilba*. 60 is the number of the Ixaxaar or Sixtystone referred to by Solinus<sup>17</sup> and used in the evocation of the qliphoth. 13 is AchD, 'unity', 'one', which added to 60, yields the number of DAHNA, the Crimson Desert, a form of the Mauve Zone. It is held to be infested by "protective evil spirits and monsters of death".<sup>18</sup> The Sigil of S'Ilba is not given. May we suppose that it should be constructed according to the principles suggested by verse 15 (62)? 15 is *Yod-Hé*, the *yab-yum* complex, an adumbration of the Androgyne (later to be extolled) which typifies contact with non-human Intelligence. 62 is the number of Kalahad, a Typhonian variant of Galahad<sup>19</sup> which demonstrates the natural link between the Graal, and the Kala of Had (Set) that forms its content. This equation provides evidence for the Typhonian character of the Graal legends and their association with the Order of the Knights Templar. 62 also equates with ZNH, 'prostitute', and *semen emittere*; also, NAVH, 'nave', 'ark',

'womb', 'navel'; it also means 'healing', the predominant characteristic of the Graal.

A Cavern of Initiation [II.16 (63)] has been described in *Outside the Circles of Time*, chapter 8. At the time of seeing the Sigil of Aossic the accompanying names, S'Ilba and Ilyarun, were not in the direct line of vision. Or were they vibrating at a wavelength beyond the range of astral awareness? It would appear so. The verse number associates the perception with the *kalas*, of which there are sixteen.<sup>20</sup> This is the number of ZVG.<sup>21</sup> In the Dunsanian version of the astral cosmography the Zugs, or Zoogs, are furtive entities knowing "many obscure secrets of the dream world and a few of the waking world".

Versé II.18 (65) introduces the Mauve Zone. This concept is already influencing various magical techniques, especially since the mechanism of 'tangential tantrums'<sup>22</sup> became operative in the workings of New Isis Lodge. The Mauve Zone is created from Chaos after the dissolution of mind has given access to cosmic consciousness. It is envisaged in the *Wisdom* as a desert of sand above the Tunnels of Set.

As previously noted, the Mauve Zone is, or approximates to, the Arabic Dahna wherein lurk the Qliphoth. It is significant that the verse following, the 66th verse of the text as a whole, introduces the beetle, haunter of desert tombs and a zoötype of Isis. It is not surprising, then, that verse 20 alludes to Nuit as associated with the 93 Current, Nu-Isis, and *Zos Kia Cultus*. The latter was specially adapted to the reification of past karmas, particularly the winged karmas mentioned in II.23 (70).<sup>23</sup> These are evoked from the Backward Darkness<sup>24</sup> by the formula of the XI<sup>o</sup> O.T.O., which breeds monsters.<sup>25</sup>

<sup>20</sup> See *Cults of the Shadow* (Grant).

<sup>21</sup> Christopher Johnson points out that ZG is connected through the Hebrew root with shells and carapaces, thus linking this idea with that of the Qliphoth. (See Fabre D'Olivet, *The Hebraic Tongue Restored*, p.340).

<sup>22</sup> Analyzed in *Hecate's Fountain* (Grant).

<sup>23</sup> 70=Ast (Asat), Isis. *Asat* (Skt.) denotes 'non-being'.

<sup>24</sup> 70 also equals HKLIH, 'obscure', 'dark'.

<sup>25</sup> It has to be emphasized that the formula of the XI<sup>o</sup> O.T.O. has no homosexual component. See, concerning, monsters and Ufos, *Strange Creatures from Time & Space* (Keel), *The Mothman Prophecies* (Keel).

<sup>13</sup> A cell of the Occult Typhonian Order founded by Kenneth Grant in 1955.

<sup>14</sup> Founded by Austin Osman Spare and Kenneth Grant, 1948.

<sup>15</sup> See *Cults of the Shadow* (Grant), Chapters 9 and 10.

<sup>16</sup> See chapter 4.

<sup>17</sup> See *Outside the Circles of Time* (Grant), p.215.

<sup>18</sup> *Lovecraft at Last* (Lovecraft & Conover), p.106.

<sup>19</sup> See, for this orthography, *The Hidden Church of the Holy Graal* (Waite).

The number 23 provides a key to the nature of the qliphoth encountered in the tunnels associated with the beetle, the bat, and the hell-bird mentioned in II.31 (78). 23 is the number of the Path of the Hanged Man, symbolic of the *viparita maithuna*<sup>26</sup> symbolic of the Backward Path. The Hanged Man is also the Crucified Man. The symbol denotes the place of the crossing over from Man to that which is beyond Man. In the Cult of Maat this path relates to IPSOS, the path of blood typified by the vulture. 23 therefore signifies the point of transition to something beyond, or Outside, denoted by the number 24 into which it passes. This number, 24, appears frequently in connection with reported UFO phenomena.<sup>27</sup> The hell-bird is but another form of UFO.

The phrase "drinking the colours of Isis in the Desert of Set at the time of the hell-bird", veils a complex formula. The numbers 31 and 78 pertain to the 93 Current and to the Atus of Thoth, which contain all the colours (*kalas*) of the Universe.<sup>28</sup> 31 is the sum of the initials in Greek of the term 'Scarlet Woman',<sup>29</sup> she who resumes the *kalas* in the bodily form of the priestess. 78 is *Mezla*, the influence from beyond, or Outside (the Tree of Life); it is the number originally ascribed by Crowley to the Outer One, Aivas. 78 also denotes *M'bul*, 'waters of the flood', signifying in this context the priestess in her flux. This was expressed macrocosmically as the "periodic outpourings of astral impurities on the earth; periods of psychic crimes and iniquities, or of regular moral cataclysms".<sup>30</sup> 78 also equals KLChK, 'licking up, drinking', an integral part of the formula.

In the phrase "time of the hell-bird", 'time' is used in the sense of 'woman's time'. The *kalas* or colours are symbolised by the peacock, a zoötype of Shaitan. The manifestations of the *kalas* ensue upon the application of the alchemical formula of the XI<sup>o</sup> O.T.O.. The bird *kalas* are relevant to Set, in this context, and so

<sup>26</sup> Lit. 'upside-down coitus'.

<sup>27</sup> See *UFOs: Operation Trojan Horse* (Keel).

<sup>28</sup> The 22 Paths, 10 Sephiroth, and their reflexes. In all, 32 x 2, or 64, 64 is 8x8, which denotes the full flowering of the Lotus, or Flower (Isis) in its Kalinian phase.

<sup>29</sup> H K G. (Gr.).

<sup>30</sup> *The Theosophical Glossary* (Blavatsky), under *M'bul*.

are the bird *karmas*. The 'horn' is the phallus of Set, typifying the forepart of the Great Bear Constellation. It would take us too far afield to enter here into the astronomical aspects of this symbolism; this has been treated in depth by Gerald Massey whose work is indispensable to an understanding of the Typhonian Tradition. 'Hell' is the Egyptian *Antenta*, a type of the subconsciousness.<sup>31</sup> The hell-bird as a winged entity from the subconsciousness<sup>32</sup> chimes with the 'psychic' solution of the UFO enigma advocated by Keel, Vallée, and others. But the *Wisdom of S'iba* contains the actual formula of the bird's<sup>33</sup> evocation. The Adept is counselled to imbibe the *kalas* of Isis via the XI<sup>o</sup>, at the time of the Magical Sleep when the priestess is entranced and active in 'hell'. Because at such times she resembles a corpse. The symbolism of the formula<sup>34</sup> suggests to some practitioners a form of necrophilia. The illusion is enhanced by the presence, in the Holy Houses of the Dead, of the beetle, with accompanying backdrop of vultures and the tomb-bats which reputedly drink 'the blood of Isis'.

The Zos Kia Zone, the Backward Darkness, or the Outer Darkness [II.25 (72)], and the Desert of Set, complete the scenario. 72 is the number of La-ma which signifies the Superior or Higher One: the One from Outside. Outside what? 72 is the number of spaces of 5<sup>o</sup> contained by the zodiac. The implication is that the Lama (LAM) is beyond these spaces.

The Temple of Isis is mentioned in verse II.19 (66). 66 is the mystic number of the shells (Ufos), and of Tutulu.<sup>35</sup> This verse contains emphatic indications that the Thumb/Tower/Teitan symbolism conceals the formula for invoking the Qliphoth through the outer gateway that is here likened to the Hair of Nuit through which 'shrieks' the God.<sup>36</sup>

<sup>31</sup> See *Liber Aleph* (Crowley), chapters 124, 128, 129, 139.

<sup>32</sup> Past karmas.

<sup>33</sup> Or flying object's.

<sup>34</sup> The formula has marked affinities also with that of the K'rla Cell formulated by Jeffrey D.Evans and Ruth Keenan. See next volume in this series.

<sup>35</sup> See ch.2.

<sup>36</sup> Cf. *briliu*, the 'shrill scream of orgasm' which occurs in the worship of Nuit. See *Liber XV* (Crowley).



The wind that "cools Her Mass" refers to an alchemical process applied to the First Matter of the Work. In a ritual performed in New Isis Lodge, the manifestation, transition, and mutation of the *kalas* occurred with dramatic force. As the Working contained some of the features essential to evocations involving the mauve zone it is described here to illustrate the kind of formula peculiar to the *Wisdom of S'iba*.<sup>37</sup>

The lodge was prepared for an invocation of Isis, a golden throne situate at the north end of the temple. The priestess wore a veil of yellow samite which fell to her toes, the sidewings held in the talons of two vulture-like images on either side of the throne. A brazier burned in the centre of the temple between two pillars which formed part of a pyramidal structure at the southern end of the temple. The pyramid and the throned priestess together displayed a diamond-shaped figure with the flame at its centre. The side of the pyramid facing the throne was inscribed with characters from a grimoire pertaining to the twenty-ninth tunnel of Set. The back of the pyramid contained a small door inset slightly above ground level.

The object of the rite was to release from the pyramid a spirit that had been cast into it during a New Moon working. A barely audible piping wove, like the incense-smoke from the brazier, a vaguely drifting and sinister sound.

The priest appointed entered from the east for the purpose of intoning the License to Depart.<sup>38</sup> He approached, arms raised, to begin the Ritual of the Pyramid. At precisely that moment a large bird flew through the open window<sup>39</sup> set high in the north wall, and circled the lodgeroom, settling eventually on the truncated apex of the pyramid. The sudden intrusion completely disrupted the flow of magnetic energy beaming from priestess to priest, and as the metal arm of the window beat against the wall the priestess awakened and fixed upon the bird a piercing gaze. The bird returned it, rose to the ceiling, then plummeted earthward. Before

one of the assistants was able to deflect its fall, or pull aside the brazier, it dove headlong into the flames and died, squealing raucously, its plumage shedding a cloud of flaming feathers. The Lodge Master had the presence of mind to assume the form of Harpocrates; the priest remained poised before the pyramid, hands raised in mute orison.

There was commotion within the pyramid, and from the black exit shot a snake of light which passed through the open window, trailing in its wake a veil of coloured bubbles. According to the priestess, whose account later formed part of the lodge annals from which this description is taken, one of the globes lingered:

It did not pass with the rest, but floated down to the throne I had just vacated, and within its translucent interior I saw myself lying upon a bier ornate with strange forms.

Her golden veil lay as a mist beneath her, and a huge bird suddenly cast over her a deep shadow which settled almost palpably on the naked white body, its claws entangled in the mass of her hair. The shrieks of the creature, combined with her own, accompanied the flight of a veritable hell-bird as, rising as one form, their *yab-yum* burst the bubble and bathed the temple in a fantastic glow. When the priestess awoke from her 'dream', the dead bird in the brazier was all that remained of the night's events - apart from the strange colours. These were observed also by the Lodge Master, the Priest, and two acolytes.

Although it is impossible rationally to account for this episode, it is a fact that the priestess, whose name was Margaret Leasing, was endowed thereafter with her faculty of clairvoyance greatly enhanced. This later enabled her to provide the author with the curious history of a seventeenth century witch whose activities throw much light on the Typhonian Tradition that is the subject of these trilogies. In this sense, the Working proved to be of incalculable value.<sup>40</sup>

<sup>37</sup>The account that follows has been based upon the Annals of New Isis Lodge; section 1961.

<sup>38</sup>See *Magick* (Crowley), p.254, *et seq.*

<sup>39</sup>Which should have been closed.

<sup>40</sup>Details of the witch's life have been worked into a novel, *Against the Light* (Grant), not yet published.

The foregoing episode has been recounted at length as an example of the way in which the *Wisdom of S'iba* receives confirmation by means of workings which, as has been made clear in *Hecate's Fountain*, result sometimes in unexpected 'tangential' manifestations peculiar to the Mauve Zone and its unpredictable influences. Perhaps, in this particular case, the expression 'time of the hell-bird' was allegorized in a manner permitting of a 'logical' exegesis of the text.

To return to the *Wisdom*: the sigils embodying *karmas* in reverision were difficult to capture, but one of them resembled closely the ideogram published in the text of *Aleister Crowley & the Hidden God*, page 136.

II.42 (89):

Yet from S'iba proceed these sigils ... From this point does the line proceed as the wine of sex arises from the fountain of Hecate.

In the previous verse, S'iba is identified with the virgin or unawakened one, the priestess in her magical sleep. In the present verse her sigilizing *shaktis* (powers) are inferred as identical with the *kalas* of Hecate. It would appear that these sigils for surpassing the Gateways<sup>41</sup> are formulated during sexual magick performed with the XI<sup>o</sup>, or 'nightside', *shaktis*. The number 42 does indeed denote the Dark Mother, the Mother unconscious, or sunk in the magnetic sleep. It is the number of ChDL, 'Hades' or 'Amenta'. 89 is GVP, 'shut up, sealed', and the word 'Goph'.<sup>42</sup> 89 is also DMMH, 'silence', the silence indicated by IM, the lunar current of the XI<sup>o</sup> O.T.O. Crowley called it "the wrong kind of silence: that of the Black Brothers",<sup>43</sup> no doubt because his interpretation of the XI<sup>o</sup> comported homosexual formulae.<sup>44</sup> 89 is also the number of *Kingu*, the 'leaders of the minions of the Ancient Ones'.<sup>45</sup>

<sup>41</sup> The Gateways to the past and the future; the inner and the outer.

<sup>42</sup> This is also the name of a Gateway, as shown by *The Book of the Secret of the Gate of Goph* which was transmitted to Frater Aossic in one of the Tunnels of Set during a lodge Working in 1957.

<sup>43</sup> *Liber 777*, p.xxv.

<sup>44</sup> The fallacy of such an interpretation has been demonstrated in various places in these trilogies.

<sup>45</sup> *Necronomicon* (Schw., p.156).

In II.43 (90), the thumb or phallic power stirs the *kalas*, while within,<sup>46</sup> the perfume of the sweetly-scented lady (S'iba) announces the onset of the colours indicative of a change of dimension. John Keel has explained the colour changes observed when Ufos materialize and dematerialize. The colours are associated with the superspectrum of electromagnetic energies activated in the magical sleep of the priestess. The number 43 is the number, according to some cults, of the *suvasinis* engaged in the full rite of the Kaula or Kala Circle. It is also "a number of orgasm - especially the male",<sup>47</sup> and of MG, 'a mage or magician'. 90 is *Tzaddi*, 'a fishhook', implying a connection with the Deep Ones; and of DVMM, 'very silent'.<sup>48</sup> MN is also 90; it means 'the memorial', 'the period of illness', 'a liquid measure', and the Syrian Moon Goddess, Meni. All of which notions indicate the periodic flow of liquid in the silent or sleeping phase of the priestess. 90 is the sum of the initials N I L. (New Isis Lodge); of MIM, 'water', the mystical blood; and of KHNIH, 'Her Priests'.

In the present context, the wine and the fountain of Hecate indicate the oceanic aspect of the formula. This is confirmed in the next verse, II.44 (91), where the actual movement of the change becomes apparent in the sigil "as a deeply moving current in the wine", followed by a reference to the silence.<sup>49</sup> That the wine is blood is unequivocally confirmed in verse 44, the number of DM, 'blood', and of the eagle-scorpion which is a glyph of the Ophidian Current.

91 is the number of *Man*, the power or *shakti* of whom "is the Power of the Ancient Ones", the *shakti* which is described as the 'covenant'.<sup>50</sup> It is the covenant identified with Set, and it is to be displayed "in the great day of M.A.A.T."<sup>51</sup>

II.45 (92): As the yantra flows from the genitalia of the priestess, so flows the mantra from the lips of the Image<sup>52</sup> vibrating in unison

<sup>46</sup> I.e., on the inner planes.

<sup>47</sup> *Liber 777*, p.xxv.

<sup>48</sup> See remarks *supra* on the word DMMH.

<sup>49</sup> Hoor-paar-Kraat (Set) achieving apotheosis outside the Tree of Life.

<sup>50</sup> See *The Necronomicon* (Schw. Ed.), p.166.

<sup>51</sup> See *Liber A'ash vel Capricorni Pneumatici, Magick* (Crowley)

<sup>52</sup> The Image is the priestess as the embodiment of the Imagination. The I-Mage is the Will.

with the energy traced by the movement of the sigils. This pours within the Temple of Bel, which means that the sigils manifest their energies in the terrestrial biosphere.

Then follows a great Mystery [II.46 (93)]: If the Magus utters the Supreme Word: if the priestess weaves the Ultimate Sigil, "a star would fly the skies and fall ... ever earthward". The Star is identified by the verse number, 46, as the Star of Mu, the Star of the Aeon of Disturbing Dreams. Mu is a synonym of Lemuria, and its number is also that of Hali, the abode of an Ancient One named Hastur. Hali, formerly a lake, became a desert<sup>53</sup> skirting a great city in the lost civilization of Carcosa. The serial number, 93, explains the presence, here, of the Old Ones.

"No more". This may imply that further information concerning the nature of the Aeon is not in this place and at this time being developed. On the other hand, II.47 (94) could, with equal likelihood, apply to the basic vibration AUM (47), or to the formula of GVPh.<sup>54</sup> Note that 94 is the number of TzD, 'the adversary', from the Egyptian root St (Set), also the 'adversary'. The verse following refers to the conflagration associated with the end of the Aeon of Horus.

<sup>53</sup> Now known as the Gobi Desert. See *Illuminatus* (Shea & Wilson), II, pp.215-216.

<sup>54</sup> *Vide supra* concerning the number 89.

## 16

*Qabalabs of S'lba - I*

**R**UNNING as a thread through the ostensibly magical fabric of the *Wisdom* is the mystical doctrine of the attainment of S'lba through the bliss of non-mobile Becoming. This bliss is in no way touched by the wreck and wrack of worlds, or the mere passing of aeons. If this is not understood, the reader will be oppressed by the implications of this transmission. The point is made clear in the ultimate verse of chapter two, wherein the devotee of S'lba is seen to be established "in Ilyarun-bel-Aos whose abode is beyond the Mauve Zone". The serial number, 95, of verse 48, is that of the *dakini*. These are demoniacal female entities hostile to humanity. They are haunters of graveyards, which indicates the necromantic formula already discussed. The *dakini* appear, as do the ufonauts, in human or non-human guises. 95 is the number of HMN, the planet Venus, traditionally associated with the Great Old Ones. But, as Adamski has hinted,<sup>1</sup> the planet itself is but a symbol for influences from Outside. It is well to bear in mind, in connection with cosmic cataclysms, that 95 indicates the waking world, the implication being that these catastrophes are confined to the state of duality, they do not involve the states of formless consciousness, beyond.

We now turn to chapter three where, in verse 5 (106), the Thumb concentration is resumed. The number 5 is basic to the magick of the Old Ones,<sup>2</sup> being the number of *Hé*, the 'window' or opening through which They manifest. It is significant that the Sanskrit letter

<sup>1</sup> See *George Adamski: The Untold Story* (Zinsstag & Good).

<sup>2</sup> See *At the Mountains of Madness* (Lovecraft).

*Ma* is equivalent to 5 and is connected to the Deep Ones via Capricorn, the *Makara*.<sup>3</sup> According to Kenneth Mackenzie,<sup>4</sup> “*M* stands as the definite numeral for an indeterminate number”, which may explain its application to the Old Ones and to the Aeon of Maat. 5 is also the number of GB, the ‘booth’ or ‘brothel’ which typifies the Egyptian *Kep*, the Typhonian sanctuary or ‘concealed place’. In the cosmic qabalah, 5 is the number of the Outer Ones; in the terrestrial qabalah it is the number of Woman (the priestess) in her dark or indeterminate phase.

106 is a number of ‘death’, which comports the necro-magical formula of the Adepts of Lêng. It also denotes “the Gate Forgotten by which the Ancient Ones ever seek entrance to the Land of the Living”, which is a way of saying that the Old Ones seek entry into the waking state of man’s consciousness, thus materialising on this planet. But, more importantly, 106 is the number of NVN, the ‘fish’, a zoötype of the Deep Ones. It is the number also of *Amenta*, the Hidden Land, hence the mauve mist. The combination of notions expressed by these numbers, 5 and 106, resumes the doctrine expressed in II.11 (58) *et seq.*, and presents the vitally important fact that the magical manipulation of the thumb coagulates the mist that veils from terrestrial vision the mysteries of the Mauve Zone. The whirling noughts suggest the disks or eggs on the point of materialisation from the chaotic plasma composing that zone.

In the verse that follows [ III.6 (107)], the whirlings or agitations within the mist vanish, leaving “a differenceless crimson ocean from which uprears the Tower of Koth”. The chaos may denote Ch-AOS, the Graal depicted in the sigil of Aossic.<sup>5</sup> The mist obscures perpetually the gaze of the non-initiate. Six is the number of the Son. Jeffrey Evans has demonstrated that the letters VAV (6), when sigillized, conceal the averse pentagram: 6 (Vav) + 5 (pentagram) = 11, implying that the Child is Set.

<sup>3</sup> For the five ‘m’s or Makaras, see *Cults of the Shadow* (Grant).

<sup>4</sup> *The Royal Masonic Cyclopaedia* (K.R.Mackenzie).

<sup>5</sup> The letter or *kala Cheth* (8) is the letter ascribed to the Graal, and 8 is the number of Isis. Note that in III.4 (105), Aossic is described as “that Old One”.

107 is a number of Ablis or Eblis, the ‘devil’ of the Moorish sorcerers, and an anagram of S’lba. It is also the number of Maion and of Nu-Maat, the complement of Nu-Isis. But above all, 107 = BITZHI, ‘an egg’, which elucidates the nature of the whirling noughts mentioned in the previous verse. This is again confirmed by OVAL, 107, also ‘an egg’, but having special reference to AL.II.76, and the cypher RPSTOVAL. The egg recalls the cranium of Lam.<sup>6</sup> There is a Tamil word, Ullam (=107), meaning ‘consciousness’, which is identified by initiates with the akasa, ‘egg of Spirit’,<sup>7</sup> and located between the cranium and the brows. Ullam is the pure mind, or mind free of thought, equated with reflected light and symbolized by the moon.<sup>8</sup> 107 is the number of BELITHAN, the ‘Ancient Bel’, or ‘Bel the Old One’. The suffix ‘than’ denotes the draconian nature of Bel.

These numbers and verses reveal a profound interrelation of ufological lore, the lore of Lam, and the secret cyphers of *Liber AL*. The “differenceless crimson ocean” suggests the unruffled crimson desert known to the Arabs as El Danah.

The Tower of Koth is alluded to by Lovecraft, and the word *kotha* appears in *Liber Samekh*, which contains what Crowley considered to be “the most powerful magical evocation extant”.<sup>9</sup> Koth, or Kotha, is therein defined as the ‘hollow one’, i.e. the yoni, the magical gateway to other dimensions. Again, 107 is the number of QBH, ‘something hollow and arched’, ‘the woman’s vulva’, from the Arabic El Kubha, which supplies our expression ‘cubby hole’. In the rites of Bel-Peor the *Kadesheth* (priestesses) “offered themselves in a peculiar bower or small arched tent called a QBH (qubba).”<sup>10</sup> Koth is defined by Lovecraft<sup>11</sup> as “the sign that dreamers see fixed above the archway of a certain black tower standing alone in twilight”.<sup>12</sup>

<sup>6</sup> Note that 107 is a reflex, minus the cypher, of 71, the number of Lam. The cypher itself is the egg. 17 is the number of the Path of the Star associated with the Sword, symbols of the Aeon of Zain. (See *Outside the Circles of Time* (Grant)).

<sup>7</sup> Symbolized by a black egg.

<sup>8</sup> See *Talks with Sri Ramana Maharshi*, p.654.

<sup>9</sup> *Magick* (Crowley), Appendix 4.

<sup>10</sup> *Ancient Pagan and Modern Christian Symbolism* (Inman), p.127.

<sup>11</sup> See *The Case of Charles Dexter Ward* (Lovecraft).

<sup>12</sup> Twilight, a synonym of the Mauve Zone.

Its number, 426, is the sum of 93 and 333, both of which numbers denote S'iba.<sup>13</sup> It is also the number of Kadath, the 'Cold Waste' associated, in the *Necronomicon*, with the Plateau of Lêng, and with Lam. 426 = Deverur, the 'rich fisherman', a title applied to Wardens of the Graal inherent in the symbolism of the Great Seal of the O.T.O., and in the sigil of Aossic.<sup>14</sup> As *Cutha*, Kotha is 427. *Cutha* is defined in the *Necronomicon*<sup>15</sup> as the "dwelling place of spirits of the Dead". The word suggests a connection with Cthulhu, who lies not dead but dreaming in the sunken City of R'lyeh. The sign fixed above the archway recalls the sigil set above the *qubba* in the formula of dream-control delineated by Austin Spare in the portrait of the Water-Witch.<sup>16</sup> It is noteworthy in this connection that a 'rainbow' bisects the picture and separates from the human forms to the east of the red band the sigils which lie on the other side (west) of the ultra-violet spectrum. Red is the kala of manifestation; mauve or violet, of dematerialisation. The design shows clearly Spare's awareness of the colour stages involved in passing from one dimension to another.<sup>17</sup>

It is evident that Koth relates to the Aeon of Disturbing Dreams mentioned in the comment to II.46 (93). As the silent sentinel [III.7 (108)], the tower is accorded sentence, emphasizing its hollowness and identification with the yoni, the source of all sentient symbols. Notice, too, the appearance of the number 718, which is the number of the Stélé of Ankh-af-na-Khonsu,<sup>18</sup> and of the Great Old One, Aossic-Aiwass. The "Vortex of Negation" is the whirlwind that threatens the Tower and would bring to Nought the dreams it generates.

In response to the impact of this pressure from Outside, there is a "massing in the Tower" of the "spectres of awareness". These will eventually bring down the Tower, Trojan-horse fashion, when

<sup>13</sup> I.e., as *S'iba* and as *Sb'iba*.

<sup>14</sup> See comment to verse III.6 (107), *supra*.

<sup>15</sup> Schw. Edn.

<sup>16</sup> See *Images & Oracles of Austin Osman Spare* (Grant) pl.31.

<sup>17</sup> The mechanics of the formula are elaborated in *Against the Light* (Grant).

<sup>18</sup> Note that 491, a number of *Kotha* (See *Liber Samekh*), is also the number of MNB SNMT, the Father of Ankh-af-na-Khonsu. The androgynous nature of the Tower is here demonstrated.

awareness of S'iba (merely spectral in the early stages) shatters ultimately the delusive dreams tossed off by the Thumb in the Moon-circle.

Shortly after the massing of the spectres, "the mind breaks open" [III.10 (111)], and the Tower crumbles [III.11 (112)]. The number 112 may yield a clue. It points at *Tekeli-li*. "the word of unknown but terrible significance connected with the antarctic and screamed eternally by the gigantic spectrally snowy birds of that malign region's core."<sup>19</sup> The provenance is Lêng and the Cold Waste, Kadath.

The Adept is advised slowly to withdraw from the "symbol of Power",<sup>20</sup> and to "bridge the parapet of spiderweb spanning the nightblack gulf" [III.15 (116)]. 15 is the reciprocal number of 666.<sup>21</sup> The point is made here with reference to the number 116, a number of some importance in the magical career of Frater Aossic, who received this *Wisdom*. The ideas connected with it reveal unequivocally the identity of the nightblack gulf with the night-side of the Tree of Life. 116 is MBOD, 'without', 'outside', signifying here the range of terrestrial consciousness as expressed by the sephiroth and paths. It is also the value of the letters SATALIE, which Summers mentions,<sup>22</sup> and which suggests a black hole in space. 116 is also MKVN, from an Egyptian root denoting 'interior', as the interior abode. It refers explicitly to the house or dwelling of God. Furthermore, 116 is *Kilena*, applied by the Dogon tribe to the Tree of Crucifixion, thus the Place of the Crossing. These concepts denote specifically the nightblack gulf which sucks into the *within* of the Great Without the souls that stray into its ambience. 116 is one less than GDOM, 'desolation', and than the Vortex of Negation associated with the Stélé of Ankh-af-na-Khonsu [III.7 (108)].

<sup>19</sup> Lovecraft, after Poe, in *At the Mountains of Madness*.

<sup>20</sup> I.e., the Thumb/Tower complex, III.14 (115).

<sup>21</sup> 15 is the number of the House or Atu of the Devil.

<sup>22</sup> *La Gouffre de Satalie*; the whirlpool that "swallows everything that is poured into its mouth. Whatsoever falleth therein by chance or is drawn down by it is lost beyond all redemption". *The Vampire in Europe* (Summers), p.97.

The spider's web aligns the symbolism with the current of Voodoo (obeah) which informs the secret Book, OKBISH,<sup>23</sup> discovered in the twenty-ninth tunnel of Set.

The masks of our former selves or incarnations are seen to be "faceless like the god with the black paws". The selves had no individuality, no true identity; they were mere concepts, entities. The faceless god with black paws suggests Nyarlathotep,<sup>24</sup> who, in turn recalls the grim Jester of the Tarot who can assume any identity and therefore has none. The black paws are tokens of the sinister atavisms wherein he rends and devours those who believe in his reality. His blackness negates attempts to attribute to him characteristic marks or masks.

III.16 (117) concerns the masks assumed by the Self in its incarnations which, because they occur in a temporal context,<sup>25</sup> are unreal. It is plain from verses 20, 21, that the masks assume definite features only when there is a will, a purpose,<sup>26</sup> manifesting. This occurs inevitably when the realisation of S'lba is incomplete, or, as the text has it: "only when particles of self emerge as isolated spectres", i.e., the state of Bel-Aossic. Bel or Bela is the copula, the manifesting link between Noumenon and phenomena, Self and its objects.<sup>27</sup> But when the notion of duality, which is the ego, is destroyed, the central Star or True Will remains. In the Inner, this star is the seven-rayed Lamp of the A.:A.:<sup>28</sup> in the Outer, it is the eleven-rayed Star of the Occult Typhonian Order. Verse III.22 (123) suggests the One Star in Sight which, as *I Star In Sight* displays the initials of Isis. The numbers 7 and 11 equal 18, which denotes her active principle. But S'lba abides alone and beyond these phenomenal expressions of Ilyarun-bel-Aossic.

<sup>23</sup> QVRI OKBISH, the 'spider's web'=718, the number of the Stélé of Revealing (the Abomination of Desolation). It is also the number of the phrase *In Desolationem Per Nefandum*, 'Into desolation through (or by) abomination', which indicates directly the Unspeakable or 'Wordless' Aeon of Zain.

<sup>24</sup> Necronomicon Gnosis. See Lovecraft.

<sup>25</sup> Necessarily so, for they are serial.

<sup>26</sup> I.e., an ego.

<sup>27</sup> See, in this connection, observations on the first chapter of *S'lba* (ch.14).

<sup>28</sup> Sirius/Set.

Verse III.28 (129) introduces the concept of the Not-Man who appears as Woman, 28 is the 'mystic number' of Netzach, the power-zone attributed to Venus, and the path attributed to the Deep Ones. It is also the number of ChK,<sup>29</sup> 'internal parts of the mouth', and the number of ZAK, the 'abode of forgotten dreams'. Woman, in this context, is, again, the suvasini or priestess who, in her magical sleep, forms the gateway to the Outer. "Sex embraces these concepts", because sexual magick is the mechanism whereby contact is established with the shells (and UFOs) alluded to in verse III.5, and elsewhere.

The image of the androgyne, evoked in III.29 (130), erupted towards the end of the XIXth century in artistic and occult movements. It was celebrated, for instance, by Péladan. Its true occult significance has not hitherto been clarified. The androgyne contains the complete formula for manifesting 'monsters', and for enabling those from Outside to infiltrate the terrestrial atmosphere. 129 is a number of *Al Aziph*, the original, Arabic, title of the *Necronomicon*. The key to the formula is given in III.30 (131), where the method of transmogrification is revealed. When the priestess embraces the Shadow from Outside, she becomes the Gateway. It is at this point, and at precisely this moment only, that the priestess becomes *adhikari* for *congressus cum daemone*, the *maithuna* that opens the ultimate gateway through which the magician soars to the Double Star.<sup>30</sup>

The number 130 is that of ION, a name of Bel corresponding to Pan. The word Ion also means 'a howling one of the desert'. The word *Goetia*, title of a grimoire of non-human speech, also means 'howling'. The word Pan is derived from the Egyptian *An*, the 'ape', the type of speech that preceded human language and provided a basis for it. The ape symbolised the lunar deity, Taht, the earlier form of Set-Anubis or Bel-Setekh. The sacred ape with its howlings marked the monthly periods of time. 130 is the number of LMNI, which denoted 'the number', 'the moon', 'the heavens', or space. Ion is also the Dove<sup>31</sup> of the Mysteries and we have in the number 131 sure indication of the Typhonian nature of these concepts.

<sup>29</sup> From Egyptian *khakh*, 'throat, gullet'.

<sup>30</sup> Sirius/Set, Great Bear/Typhon.

<sup>31</sup> Cf. the Great Seal of the O.T.O., and the wren of the Druids.

SMAL (Samael), 131, is the serpent that begat Cain upon Eve before she had intercourse with man (i.e. Adam). Eve thus communicated to man the alien, non-human virus. It is recorded in Talmudic lore that Samael abode a long time with Eve. She bore him many children which were *not in human likeness*. Smal is Satan, the Guardian on the Threshold of the Mauve Zone. He is also associated with the qliphoth of Hod, the power-zone of magick, which explains the formula of the mecurial androgyne for Hod balances Netzach (Venus) by the power of the Tower. Furthermore, Hod receives from the Sun (Tiphereth) the influence of the Devil<sup>32</sup> even as Netzach receives the vibrations of 'Death'.<sup>33</sup> In the Maatian gnosis, 131 denotes MALATAN, the 'moondark Mass of Maat', a concept which involves considerations of Malat/Talam, in connection with which the reader is referred to the works of Nema.<sup>34</sup>

"Between the stars she achieves Ilyarun-bel-Aossic beyond ... the clouds of terrestrial consciousness" [III.31 (132)]. An explanation of this verse may be sought in the work of Elizabeth van Buren which the reader should consult for valuable insights.<sup>35</sup> The number 132 (93+39), and the number of the verse, equals QBL, 'to receive', in the sense of a transmission; BLQ, 'to lay waste'; LQB, 'to curse';<sup>36</sup> and BSIS, 'a fountain', a reference to the 'curse' of Hecate. The Babylonian God of Chaos, *Mummu*, also has the value of 132. These notions identify the magical provenance of the current informing the *Wisdom of S'lba*. The later mention of "a Dark Star invisible from earth" suggests Satania (132) which, according to the *Book of Urantia*, is "situated in the constellation of Norlatiadek, one of the 100 constellations of the local universe of Nebadon".<sup>37</sup> The connection with Satan is obvious; NIA recalls the mysterious word *Coph Nia* of AL.III.72. It is the reflex of *Ain* and indicates use of the XI° formula. This Dark Star may be the

<sup>32</sup> 131=BPhMT, 'Baphomet', 'Pan', 'Mako' (son of Typhon), and Aion. According to Gabalais, *aion* is connected with *abni*, 'vital force'.

<sup>33</sup> Via the Path of Death (Arū XIII). Samael also signifies 'the venom of God'.

<sup>34</sup> See *Outside the Circles of Time* (Grant) and *Beyond the Mauve Zone* (Grant).

<sup>35</sup> See in particular, *Land of White Waters*.

<sup>36</sup> Which is connected with the 'woman's curse'.

<sup>37</sup> See *Messengers of Deception* (Vallée), p.119.

invisible counterpart of the 'One Star in Sight' (Isis) which Crowley gave as a title to his essay on the structure of the Order of the Silver Star (*Argenteum Astrum*) which is, as previously shown, Sirius. The dark star, Satania could therefore, signify the son of Isis: Set, or Hoor-paar-Kraat.<sup>38</sup>

In verse III.33 (134), the phallus is identified with the heart of the Dark Star. Now, in 34 (135), the yoni is described as "a star built inwards" ... "rotating on its molten core it grips the Yod and feeds the vampire flame". The surface sense is plain, but it is not complete. We are here confronted with the involved and controversial doctrine of the 'Soullessness' of woman, which has had such catastrophic effects on cultures ancient and modern. Crowley touches briefly on the problem in *Magick* (p.265), and in the *Comments on Liber AL*. We do not intend to add fuel to the controversy; our concern is with a magical formula, nothing more. The verse number, 34, is that of AL AB, 'God the Father', and of *Aditi*, the 'Mother-Space coëval with Darkness'. The fact is, and it is a demonstrable magical reality, that the priestess becomes, in her magnetic sleep, the matrix for ensouling energies of other dimensions. At this stage of the rite she is not male or female, but neither; the state of Neither that gives birth to the Not-human that cannot speak its name.<sup>39</sup>

Verse III.36 (137), and 37 (138) concern a complex doctrine that cannot here be elaborated. It refers to the question of the Word of the Aeon which Crowley claimed to have uttered but which, as Frater Achad has plausibly argued, he failed to do.<sup>40</sup> The number 37 signifies the 'manifestation in visible form to Man, of God's Truth'. Truth (*altheia*) is 64, the perfect form of Truth (Maat). 64 is the 'perfect number' of Matter or Manifestation. In its fully materialized form, i.e. 464, it is equal to 'H MHTHP', 'The Mother'; in this context, the priestess awakened on the other side of the doors of sleep.

<sup>38</sup> For the essence of this doctrine, see *Aleister Crowley & the Hidden God* (Grant).

<sup>39</sup> Cf. the formula of the Androgyne; neither one nor the other.

<sup>40</sup> For reasons explained in *Cults of the Shadow* (Grant), ch.8. See also chapter 2 of the present book.

The number of the preceding verse, 36, is that of the IGI. There is an allusion in the *Necronomicon*<sup>41</sup> to "the dread doors of the azonei, the forbidden realm of the foul IGI". It is implied, furthermore, that the votaries of the Ophidian Current who worship when the Star Draconis is at its zenith, are of the zone of the Igi, as are the votaries of the Dog and the Goat.<sup>42</sup>

36 is the number of the Circle, the female *par excellence*. It is noteworthy that  $464 = 418 + 46$ , numbers respectively of Aiwass and Mu (Maat). It is also the number of BHUTAN, a Sanskrit word meaning 'earth or land [*Bhū*] of the Dragon [*Tan*]'.<sup>43</sup>

The number 138 is that of Bab-al-Mandeb, the Gate of Hell.

These verses are followed by a reference to "the coming of Lam's Egg". The egg and its shell denote ufological phenomena. The "First and the Last Whirling" refer to the mechanics of appearance and disappearance of the space-capsule (egg). This is achieved soundlessly [III.40 (141)], and the hum (*hūm*) vibration is compared to the cry of the whippoorwill, a bird traditionally associated with crossing over from one dimension to another, as in the transition called death. It also presages the advent or proximity of the Ancient Ones. Vision fails when the bird whirls beyond the spectrum restricted to the range of human awareness.

Beyond that spectrum revolve the Children of Isis, typified by the revolution of the seven stars of the Goddess.<sup>44</sup> The verse number, 41, is that of DBLH, 'a circle'. It is also the number of the unawakened Mother (i.e., the priestess in her magical sleep), and of the 41-lettered spell for opening the door to the Outer Ones.<sup>45</sup> The serial number, 142, is that of LAMMAL, a palindrome that expresses the hidden current of the Cult of Lam as the transmitter to AL of LA, via Ma (41). The reference is not only to the Aeon of Maat, usually considered as superseding that of Horus (AL), but to the Children of Isis (verse 41). But 142 is also a number of BLIOL (Belial),

<sup>41</sup> *Necronomicon* (Schw. Ed.), p.6.

<sup>42</sup> Sirius and Capricornus.

<sup>43</sup> The country known as Bhutan happens to be the sole remaining terrestrial focus of the rites of the Drupka or Dragon Cult. See *Hecate's Fountain* (Grant).

<sup>44</sup> Great Bear constellation.

<sup>45</sup> The spell is given by Lovecraft in *The Call of Cthulhu*.

meaning 'without God', i.e., without or outside, AL; which again indicates the transcendence of the Aeon of AL.

The sense intended in III.42 (143) has already been explained. The priestess at this stage of the rite is not female, nor is she male. The word for 'gods' in ancient Egypt was *Nuter*, the neuter which is precisely the concept conveyed by the name Neith (also the word *Neither*): neither male nor female but containing the potential of both. This is why the Ever-Coming One, the *Har* or Horus, is always symbolised by the Child, that is by an entity that is, magically speaking, neither male nor female. *Har*, the 'Son' (sun) is Horus, the Child Crowned and Conquering, the Ever-Coming or Immortal One. Its name is Set, or Har-paar-Kraat, of whom Aiwass is the messenger. When woman is understood as Neith, or Nuit, she represents pure space, the entrance to the Outer Places, and the means of passage for the Outer Ones entering the terrestrial life-wave. 143 is the number of the English word *Nought*, of which Nuit is an embodiment. It is also the number of NVZLIM, 'running waters', which is the astroglyph of Nuit as Aquarius. The glyph depicts the Double Current which, as *Isis*, contains the twin-child, Set-Horus. 143 is also the number of LICHMNH, 'to conceive', and of the English word 'tongue', the magical instrument of Maat whose letter is Pé,<sup>46</sup> the mouth which utters the Word of Truth.<sup>47</sup> 143 is the sum of the numbers which appear in AL.II.76, a fact that may have extremely important implications for the Maatian metaphysics.

The cry that bursts forth from the egg of Lam is a *spiral* call, and it is of no known Aethyr. Verse III.44 (145) indicates a formula applicable to the Backward Paths. The spiral suggests the vulture,<sup>48</sup> feeder on the dead. In yantric terms the spiral is a form of the maze which some writers, notably Machen, equate with an averse or 'evil' Force. 44 is the number of ZBLH, 'the Tower of Heaven'.<sup>49</sup>

The next verse introduces the "Voids of Vith", which may be explored by responding to the Spiral Call, or perhaps the mazes in

<sup>46</sup> Pé means 'a mouth'. The Hebrew letter clearly shows the tongue.

<sup>47</sup> Thus Nu(it)-Isis and Maat are One.

<sup>48</sup> This bird was said to have a spiral neck (Hor-Apollo), hence her 'word' was 'skew-wise' or reversed.

<sup>49</sup> Cf. *Koth*, *infra*.



space are created by that Call. Tower and Thumb are interchangeable symbols. The Tower of Heaven exudes the spectral space-globule. The 'Thumb' exudes the vitality-globule (semen). But 44 also denotes *Avitchi*, the 'cold hell', associated with Naraka which, according to Blavatsky, is the "black interval, without sun or light for him who falls into it". From it there is said to be no rebirth. It equates with the Satania complex described in connection with S'lba III verse 15. It is noteworthy that 416, a number of Vith, is the number of the arctic Elder Devil known as Tornasuk. According to Lovecraft, Tornasuk is said to bear "a striking resemblance to (certain) hideous bas-reliefs typical of the Great Old Ones in appearance". 146, a metathesis of 416, was one of Lovecraft's special or 'magical' numbers.<sup>50</sup>

To recapitulate: The Call echoes in the Voids of Vith. Although the location of Vith is uncertain, its numbers - 416, 490,<sup>51</sup> etc., provide pointers. The Call secretes "a meticulous globule", probably a fully materialised UFO.

The "myriad globes, the bubbles that chatter in the sigil of the Master" [III.46 (147)] recall the personal seal of the Master Therion.<sup>52</sup> Crowley did not comment on the globes. They appear also in connection with Yog-Sothoth, described in the *Necronomicon* as the Gate to the Outer Places. Vith may therefore be one of the unknown Aethyrs.

From the Egg emerges "an insect whose drone is known". Crowley alludes (*Comment to AL*) to a curious form of beetle that appeared at Boleskine in large numbers during his performance, in 1904, of the Sacred Magick of Abramelin the Mage.<sup>53</sup> Perhaps this is the species mentioned by him.<sup>54</sup> During my stay with Crowley (1945) he was still puzzled by this phenomenon. He drew a rough sketch of the creature and urged me to investigate it astrally. I quote from my magical record of that period:

<sup>50</sup> *Selected Letters* (Lovecraft), vol. v.

<sup>51</sup> 490 is a number of Koth.

<sup>52</sup> First reproduced as a frontispiece to the four-part paperback edition, the original edition, of *Magick*, Paris, 1929. The Seal has since been reproduced in accurate colour in *Hidden Lore*, and, in black and white, in *The Magical Revival* (Grant).

<sup>53</sup> See the book of that name, translated by S.L. MacGregor Mathers.

<sup>54</sup> Crowley sent a specimen for identification to naturalists in London; the species was new to them.

One of the buildings,<sup>55</sup> gigantic, towering, emitted a dense vapour from an aperture at its base. Crawling through it, a vast humming concourse of insectival sentience glowing with an indescribable intensity.

Whether or not this has any relevance to the "insect whose drone is known", is uncertain.

Verse III.49 (150) contains a description of the sigil of Aossic, the globules being the testes formed by the shape of the serpents. Bel-Aossic flows from the twin terminals of the ophidian current represented by the active/passive poles, the serpents entwined about the legs of the pentapla.<sup>56</sup>

49 is the 'mystic number' of Venus, the planetary representative of the goddess of the Seven Stars; thus,  $7 \times 7$ . 49 is also the value of GVLChB, the gliphoth of Geburah, which emphasizes the Kalinian aspect of the goddess as raw energy, dangerous to an extreme. It is also the value of 'vulva', the terrestrial gateway of her force. These concepts are strengthened by the number 150, which is the number of 'pudenda', and of OINK, 'Thine eye'. 150 is SMN, the 'appointed place', a Hebrew word derived from the Egyptian "smen" which signifies the place of the Eight Gods, i.e. the seven luminaries of Typhon, and her son, Ser. Here is a hint that the sigil of Aossic is a Typhonian glyph in some way connected with the invocation of these Powers.

Verse III.52 (153) expresses, together with I.18, the doctrine of non-mobile Becoming and is the complement of the injunction there given. 18 is the formula of Isis in her dynamic aspect. Composed of the three sixes,  $666 (3 \times 6 = 18)$ , it is the secret key of the Beast.<sup>57</sup> In its highest aspect, as  $324 (18^2)$ , it is identical with the Supreme Shakti or Shekinah, MITTRVN. 324 is the number of divisions of the underworld, the Qerti, another number of which, 715, denotes the NSThRH or 'Secret',<sup>58</sup> the word 'mother', and KPThRIH, 'her globes'; also QTVRTh, 'perfumed'. These ideas comport the

<sup>55</sup> Seen in the astral working.

<sup>56</sup> See the Magical Seal of Aossic, *Nightside of Eden* (Grant), p.168.

<sup>57</sup> Here, as elsewhere, the term 'Beast' implies non-human entity.

<sup>58</sup> In the sense of 'secretion'. See *Cults of the Shadow* (Grant), ch.8.

underlying doctrine of S'lba in its magical aspect, while the Tarotic attribution of the number 18 denotes the Graal itself.

To return, now, to verse III.52 (153): 52 is AIMA, the 'fertilised mother' - in the present context, the priestess awake on the inner planes. It is also the number of BN, the 'son' (i.e. Set), and of *kala*, 'time', 'digit of the moon', the *kalas* as they appear in the Typhonian Gnosis. 153 is MAPIA (Maria), 'the Sea', and the number of fishes in the unbroken net.<sup>59</sup> 8 being the number of Isis, the process of salvation or translation from one dimension to another, is achieved by the Net<sup>60</sup> (Nuit), a magical appliance of the Deep Ones. 153 is the value of *Iak Sakkak* (Cf. Yog-Sothoth, Ixaxaar, etc), which according to the *Necronomicon*<sup>61</sup> is the 'Guardian of the Other Side'. The number 153 is also of the highest mystical significance, the gnosis of which awaits adequate exposition.

<sup>59</sup> John, xxi.

<sup>60</sup> Το δίκτυον = 8 x 153 - Ichthus, 'fishes'.

<sup>61</sup> Schw. ed.

## Qabalabs of S'lba - II



THE final chapter of the *Wisdom* [IV.4 (158)] guarantees the 'resurrection' of the Old Ones, reconstituted from the 'dust'. A profound doctrine is here implied. It concerns the ashes<sup>1</sup> of the Adept that repose in the Urn in the City of the Pyramids. This heap of dust is all that remains of those that cross the Abyss which divides the relative world of phenomena from noumenal, non-objective, absolute Consciousness. "The sleeping again shall awaken", suggests the Sleeper in the Depths of the subconsciousness (Amenta/R'lyeh). In the *Necronomicon*, this experience is symbolised by Cthulhu, or Tutulu, the Lost or Sleeping Word of the Aeon of Nu Isis. This interpretation is substantiated by the allusion to the "titanic island" [IV.6 (160)], identifiable as R'lyeh.<sup>2</sup> The column of flame suggests the *tefolingam* identical with Arunachala.<sup>3</sup> The verse therefore combines the pinnacle of spiritual attainment (negative superconsciousness) with the depths of demonic nightmare (positive subconsciousness).

The "Gold and the Mauve" [IV.8 (162)] is yet another reference to the column of fire, Arunachala,<sup>4</sup> and to the zone through which the Adept has to pass without sinking in the mauve morass.<sup>5</sup> The empty throne is symbolic of Absence and of the process of dematerialisation of the Egg (space capsule). 162 is the number of OTzB,

<sup>1</sup> Cf. *Liber Cheth* (Crowley, *Magick*, p.494): "as it were a little heap of dust" deposited with "the guardian of the Abyss".

<sup>2</sup> "In his house at R'lyeh dead Cthulhu waits dreaming". (Lovecraft).

<sup>3</sup> See ch.10.

<sup>4</sup> *Aruna* = red. Red and gold are synonymous in the ancient Mysteries.

<sup>5</sup> Cf. AL.I.51.

'image', 'idol', representative of the female,<sup>6</sup> *aseb* being the typical 'seat', or 'throne'.<sup>7</sup> It is also the number of IAO-OAI, which appears in *Liber 418*<sup>8</sup> in chants associated with the Polynesian Mysteries of Mu.<sup>9</sup> 162 is also the number of Hilumandju, a form of Hanuman, whose zoötype is the ape.<sup>10</sup> The Tibetans claim descent from Hilumandju and a rakshasi (female demon), which may account for the allusion in the present context to the Lama of Lêng, Lêng being considered as the astral counterpart of Tibet.

The evidently incomplete exhortation, "be gloriously lost ..." [IV.9 (163)], reminded Frater Aossic of a haunting line from George Barker's *Calamiterror*: "... the gloriously lost in summer shade". Just as instantly came the image, vividly evoked by Machen in *The Great God Pan*, of the "marriage beneath the shade". These comments are not irrelevant. A certain strange miscegenation is the subject-matter of both works; and although one is a poem and the other a tale of the macabre, and although their authors may seem poles apart, the symbols used are cognate. The number 9 denotes death and pregnancy, or nascent life; it is the value of GV, 'the belly', and of BBH, 'aperture', 'cavity'. It is also the number of Aub "the special fire of Black Magic",<sup>11</sup> while 163 is NVQBH, 'woman', 'wife', and of "the fearful spirits who take possession of the body and dwell therein" - the Utukku Xul.<sup>12</sup> These notions convey a sense of birth which is strengthened by the words of the following verse: "You are Becoming". Perhaps the number of the verse after that, (i.e., 11), signifies the eleventh hour,<sup>13</sup> the hour before the 24th. 24 is a number especially associated with the materialisation of UFOs and 'monsters'.<sup>14</sup>

<sup>6</sup> Egn. ASB, 'seat', 'throne'.

<sup>7</sup> The number of the verse, 8, is the number of Isis.

<sup>8</sup> *The Book of the Vision & the Voice* (Crowley). See also considerations of the word IAO, *Magick* (Crowley), pp.166 *et seq.*

<sup>9</sup> Ponape is regarded by some authorities as the most promising locus of research re. the 'lost' civilization.

<sup>10</sup> *Hanuman* = 153, a number requiring further research.

<sup>11</sup> See also *The Equinox*, I.v, where Aub is defined as "witchcraft, the false moon of the sorceress" (p.113).

<sup>12</sup> *Necronomicon* (Schw. Ed.) p.49.

<sup>13</sup> The 23rd, by continental reckoning.

<sup>14</sup> See the works of John Keel.

As if to balance the Aub (9), the number 11 denotes Aud, the Magical Light as distinct from the Astral Light. The Magical Light is said to be in Daäth, the eleventh Sephira: "It is identical with the Kundalini of the Hindu Philosophy, the Kwan-se-on of the Mongolian Peoples". It is the Ophidian Current itself: "the great Serpent Leviathan, called Evil to conceal its Holiness".<sup>15</sup>

Crowley defines 11 as the "general number of Magick, or Energy tending to Change". It was signified by the ancients by the letter O, the cypher of the Priestess and the instrument of interdimensional transition, the Gateway for incoming UFOs. 11 is the number of 'egg' which, as previously noted, is a glyph denoting space-craft and qliphotic entities.<sup>16</sup> According to Waite,<sup>17</sup> Isaac de Loria classified eleven classes of shells relating to the Averse Sephiroth, or, as Waite puts it (p.418), "Sephiroth of the Shadow". In this sense the 'babe in an egg' mentioned in AL.II.49 (7 x 7) is the 'dwarf' in the space-capsule.<sup>18</sup>

A passage in *The Book of the Dead* declares: "O Thou who art in the Egg, who shinest from thy disk ...". 11 is also the number of ZBB, 'to hum, or buzz', and is related to Bel-Zebub whose zoötype is a flying insect. This recalls the meaning of *Al Azif*<sup>19</sup> as the 'sounds of nocturnal insects', i.e., humming shells from the night side of the Tree of Life. 165, the serial number of the verse proclaiming the Hour, is the number of *Hesmen*, the 'Voice of Matter', 'the Woman', and the 'periodic purgation'. It is also the number of NEMO, the motto of the Master of the Temple in the City of the Pyramids,<sup>20</sup> 165 is the name *Hapi*, the phallus,<sup>21</sup> and the OTzH or 'backbone' typical of that organ which produces 'ecstasy' (165) in the priestess

<sup>15</sup> *The Equinox*, I.v, p.89. Note that the Serpent and the Bride (358 + 496) meet in Daäth. Their union is a number of *Tia Maat* and of *S'ngac*. It is said in the *Necronomicon* that when Kurulu (i.e. Cthullu) "joins the Abominations of the Sky [i.e. UFOs] TIA MAT will once more rule the earth". (Schw. Ed.). The Aeon of Maat is inferred. *S'ngac* is "the violet gas that spoke of the crawling chaos, Nyarlathotep" (Lovecraft), which suggests the marsh gases of the Mauve Zone.

<sup>16</sup> Because of its association with shells.

<sup>17</sup> *The Holy Kabbalah* (Waite), p.423.

<sup>18</sup> UFOs are frequently described as egg-shaped craft.

<sup>19</sup> The Arabic and original title of the *Necronomicon*.

<sup>20</sup> See *Liber 418* (Crowley).

<sup>21</sup> *Book of the Dead* (Budge, tr.) p.cxxix.

or Scarlet Woman, Babylon (165). The 23rd hour is, then, the hour of invocation by the Sign of Aossic.<sup>22</sup> The verse number is 13, which emphasizes the lunar component of the rite in accordance with the ancient *Chandra Kala Pûja*.<sup>23</sup> The serial number, 167, is that of 'Woman', and of Amoun, the 'Hidden God'. It is also the number of ASIMVN, a demon known as the Unnameable One, which suggests a form of Hastur, 'He who is to be named Not'.<sup>24</sup>

"Disintegration of Form in Madness" [IV.20 (174)] is a phrase that evokes those surreal and cubist works of art which appear as madness from the viewpoint of waking consciousness. They are analogous to the disintegration of particles that occurs during transition from one energy-level, or dimension, to another.

Victory is the *phala* (power) associated qabalistically with Netzach, the power-zone associated with the planet Venus, the qliphoth of which is typified by the 'ravens of dispersion'.<sup>25</sup> The serial number, 174, indicates a possible connection with the IV<sup>o</sup> O.T.O., masonic or old-style, the password of which was Jahbulon.<sup>26</sup> This is substantiated by the fact that 174, (JVBVLON),<sup>27</sup> is also the number of NVGH LV SBIB, 'splendor ei per circuitum', NVGH or Nogah being a name of the Venusian power zone. It is possible that Jahbulon is identical with Zebulon, whom Jacob described as dwelling on the *seashore*. The symbol of Zebulon was Capricorn which was represented by the *tail of a fish*, hence the connection with Babalon, which reveals how the formula of the Scarlet Woman is linked with that of the Deep Ones.

IV.22 (176): the Gulf denotes the mauve zone, the hiatus or *solution de continuité* that exists between the world of manifestation and of non-manifestation. 22 is the number of the scales of the Serpent, the cells of the Qliphoth, and the tunnels corresponding thereto.<sup>28</sup> It is also the number of ABIT, the unidentifiable insect

that guides those who stray into the tunnels of Set.<sup>29</sup> BITA, 22, is the King of the Ocean, the 'Flying Fish', a glyph of the non-terrestrial sexual current that underlies the formula of magical miscegenation. 176 is the number of the words 'blood' and 'jasmine'. The latter is a perfume or *kala* associated in AL, in connection with the secret palace of four gates, with the rose or lotus. 176 is also the value of TzVP, 'to overflow', 'extrude as excrement' - i.e. ectoplasmic matter. TzVP derives from the Egyptian *Sef*, 'to purge', 'purify', 'the Voice of Matter', the 'rhythmic purgation'. And the phallic component is also implicit in 176 = LQVM, 'to rise up', 'stand'. Also ITzVO (176), 'a bed'.

"Black Eagle" [IV.25 (179)] was the name of Yelda (or Yelga<sup>30</sup>) Paterson's 'unfamiliar' spirit, the entity that instructed Austin Spare in the system of sentient symbols.<sup>31</sup> The number 25 comprises the solar 12 and the lunar 13; it is the number of the Pentagram, the 'Star of Copulation' generating Man. Although the verse in question applies to a mystical level, the magical implicits chime with the formulae of the Ophidian Current which is seen to be inseparable from the Wisdom of S'iba. 25 is ChIVA, 'the Beast', a type of the non-human component of this magick.

Verse 27 (181) refers to a formula incorporated in a drawing by Spare and designed to open the Outer Gateways. The drawing was inherited by Frater Aossic but its full significance was not realized until many years after Spare's death, and long after the incident of the 'Water Witch'.<sup>32</sup> The drawing contains a vitally important magical formula. The 'shade of a water-witch' does indeed guard a secret glyph. It appears inscribed above the genitalia of the Witch,

<sup>29</sup> See *The Book of the Dead* (tr. Budge). The mantis, the Goliath beetle, and the bee, play a major rôle in *The Book of Opening the Mouth* (tr. Budge), q.v.

<sup>30</sup> See chapter 3.

<sup>31</sup> See chapter 3. Spare published the system in *The Book of Pleasure*, q.v. In preparation: an expanded version of this system, containing many additional examples of Spare's magical alphabet, including Sentient Symbols and Sigils.

<sup>32</sup> See *Images & Oracles of Austin Osman Spare* (Grant) for many examples of the symbols employed. The account of the Water-Witch episode has been republished several times since. See *Hecate's Fountain* (Grant), bibliography, for details.

<sup>22</sup> The full formula of invocation is known to members of XI<sup>o</sup>.

<sup>23</sup> Lit. 'adoration of the Moon Juice, or Moon-Time'.

<sup>24</sup> Cf. *Nemo*, mentioned in connection with verse 11.

<sup>25</sup> *Liber 777*, column viii.

<sup>26</sup> See *Magick* (Crowley), p.179.

<sup>27</sup> Cf. Babalon/Babylon.

<sup>28</sup> See *Nightside of Eden* (Grant), Pt.II.

the vulva being the physical gateway to the Mauve Zone, or place of transition.<sup>33</sup>

27 is the number of the path of Pé. Pé means 'a mouth', the organ especially associated with the Mysteries of Maat. It is also the number of CHIDH, 'a riddle', 'enigma', and of Aku, the moon-god worshipped also under the name of Sin. Again, 27 denotes the BAHTI, the hideous gnomes mentioned by Blavatsky.<sup>34</sup> Bahti is also 418, a number of Aiwass and of the Great Work. It seems to be a contraction of the mysterious word *Bahlasti* uttered by Aiwass as an hawk-(eagle)headed entity after it has clawed out the flesh of those who adhere to various obsolete religious dogmas.<sup>35</sup> The serial number, 181, is that of 'Kundalini'; also, 181 is a form of Aossic,<sup>36</sup> of Ilyaos, and of QPA, 'obscurity', 'darkness'.

The "call to the Wind" is to accompany or follow the opening of the Gate.<sup>37</sup>

The Backward Darkness, [IV.28 (182)], refers to the qliphoth and to the 'abode of forgotten dreams' denoted by the number 28, which is also the mystic cypher of Netzach and of KCh, 'power' (shakti). Venus is the controller of Netzach. The energies of the qliphoth, in the form of 'a slime', adhere to the Gate. The verse number, 29, enables us to identify these energies as "the magick force itself, the masculine current".<sup>38</sup> The letter Qoph is assigned to the 29th path. Qoph signifies 'the back of the head', the region of the cerebellum especially connected with the manifestation in man of the sexual

<sup>33</sup> See *Against the Light* (Grant). The information therein given concerning the drawing is factual.

<sup>34</sup> *The Secret Doctrine* (Blavatsky), iii.18.

<sup>35</sup> AL.III.54.

<sup>36</sup> Crowley spelt Aossic in his diaries in various ways - OSHIK, A'ASHIK, OSSIK, A'ASIK, AUSSIK. Here, the variant is AOTzK. It is significant that this number 181 is a metathesis of 818 which totals 17, and therefore adumbrates the Aeon of Zain through the Path of the Twins, or Double Current. Furthermore, the number 818 is formulated in the Seal of Aossic by the Twin Serpents and the Wand. 818 is the number of Rano Roraku, the Doorway to R'lyeh and symbolic of the batrachian Cult of the Deep Ones, Cthulhu and Dagon.

<sup>37</sup> Perhaps an invocation of the Tablet of Air in the system of Enoch is intended. Extreme caution is required. Frater Jopan (Jack Parsons) used the tablet with disastrous results both to himself and others. See *The Magical Revival* (Grant).

<sup>38</sup> *Liber 777* (Crowley & others), List of Primes, p.xxv.

energies.<sup>39</sup> The verse contains a further reference to an unidentifiable insect, recalling the entity mentioned in verse III.48. The word 'curious' may be used in the sense of 'odd', though it is more likely to refer to a curiosity on the part of the insect, similar to that attributed to Ufonauts hovering over military installations and nuclear power plants. The 'Master' and the 'Lama' may refer respectively to Crowley and to Lam.

The "qliphoth breed" [IV.30 (184)] appear to ward upon earth the outposts or strongholds of the Children of Isis, and to pave the way or, perhaps more correctly, to bore tunnels for Their incursion into terrestrial consciousness. The slime, likened to a luminous fungus, recalls a certain adventure in Egypt described in *The Stellar Lode*.<sup>40</sup> The serial number, 184, is that of Sekset, an Egyptian goddess invoked by the magical buckle or girdle, an ideogram of the 'blood of Isis'. Lovecraft refers to a tarn named Kyagoph (also 184), and to the "hour of the Reddening of the Dark Waters".<sup>41</sup>

The Spiders of Besqul mentioned in the next verse, IV.31 (185), align the Tunnels of Set with a network unlike the structures spun by their mundane counterparts. It is stated categorically that these alignments have no affinity with the Petro Vevers used in Voodoo by the votaries of OKBISH, the Arachnean fetish of the Obeah Cult. Bes-qul is a composite word signifying, literally, 'House of the Kala'.<sup>42</sup> QVL means 'to call', 'invoke', 'vibrate'.<sup>43</sup> It should not be overlooked that Bes is a form of Ves or Aiwass.<sup>44</sup> The verse number, 31, is that of the *Book of the Law*, which Aiwass delivered to Crowley; it is the oracular basis of the new Typhonian Gnosis. It is also the number of KHU. The khus live on the shades or souls of the dead (the *Akhus*). The Khu was therefore constellated as 'the Ghoul', the star *Beta* in the Perseus group. It is also the number of

<sup>39</sup> *Magick* (Crowley), p.183.

<sup>40</sup> A tale of Egyptian magic (written 1953), by Kenneth Grant, concerning a terrestrial focus of the Star of Nu Isis. Serialised in *Skoob Occult Review*, Number 5 *et seq.*

<sup>41</sup> *Dreams & Fancies* (Lovecraft), p.31.

<sup>42</sup> QVL=136, sum of the first sixteen numbers. 16 is the number of mystical kalas in the androgyne. It is also the number of Nu Isis.

<sup>43</sup> Cf. Bath-Kol, the 'House of the Oracle'.

<sup>44</sup> See *The Magical Revival* (Grant), ch.3.

the Kia, the Neither-Neither typified in *Zos Kia Cultus* by the vulture. Furthermore, 31 is the sum of the initials<sup>45</sup> of the Scarlet Woman. The serial number, 185, is that of the word 'Nose', the organ of air or space, and of *Tikkoun*, a Chaldaean word denoting the first emanation from the Logos. According to the *Necronomicon* it is "only by the looped Cross, by the Vach-viraj incantation and by the *Tikkoun* elixir"<sup>46</sup> that the Dweller in Darkness<sup>47</sup> "may be driven back to the unlighted caverns of hidden foulness where he dwelleth".

*Liber 29* vel OKBISH, the impress of which was discovered in the 29th Tunnel during a Lodge Working, contains references to the Violent Ones reminiscent of the cannibals of Léng. They devour any intruder (including their own kind) unable to awaken the Guardian of the Tunnel. The serial number of the verse conceals an allusion to the Leapers or Vaulters, in that 185 denotes a once beautiful seductress who was changed into a three-legged frog and banished to the moon because she drank the elixir of immortality.

"The lines lead below". In view of the verse number, 32, we may suppose the paths are intended; these translate into tunnels when reflected behind the Tree. This interpretation is substantiated by an oracle transmitted from the Tunnel of Qoph during a Lodge Working. The oracle has been published at the beginning of *Outside the Circles of Time*, the title of the book having been suggested by the oracle.

Silence, Sleep, and Conjunction are the three keys to the magick of S'lba. Is there a particular *quality* to the darkness outside the circles of Time, or does the verse mean that in the void beyond, as in the darkness of deep sleep, it is possible to invoke the Subterrene Kings? According to the mystique of *Zos Kia Cultus*, this verse would be glossed by the formula which depends for its efficacy upon forgetfulness of the sigil in order that it may gestate in the subconsciousness; in this way "the Deep will respond ..."

<sup>45</sup> By Greek Qabalah.

<sup>46</sup> Schw. Ed.

<sup>47</sup> The Dweller in Darkness is Nyogtha (143), brother of the Old Ones. For 143 see remarks on p.211

In the present context it may be significant that the number 32 conceals the identity of the priestess or Scarlet Woman:

$$3-2=1 \quad 3+2=5 \quad 3 \times 2=6$$

$$156 = \text{Babalon.}$$

The serial number, 186, denotes *Kenoma*, 'the Void', 'Outside'.<sup>48</sup> The Monarchs are probably of the Qliphoth, in which case, Bela, the foremost King of Edom, would indicate a connection with Bel. The text thus achieves the status of a scripture, oracle, or utterance<sup>49</sup> of the Deep Ones.

Verse IV.33 (187) is straightforward until we reach the cypher L 𐤋 𐤁 𐤍. Its value could be 233,<sup>50</sup> 473,<sup>51</sup> or, as LVGS, 99 or 339. 233 is the number of OTz HCHIM, 'The Tree of Life'; it is also the number of a 'hairy cannibal', the Gnoph-keh,<sup>52</sup> mentioned in the *Necronomicon*. 233 also denotes a 'concubine', and a 'daughter'. 473 is GVLGLThA, 'the Skull', which plays a major part in the Templar Mysteries.<sup>53</sup> It is connected with Yuggoth and with the Aeon of Goth (473), because the Place of the Skull is also the place of the Crossing presided over by the "noxious Yog Sothoth who froths as primal slime in nuclear chaos beyond the nethermost outposts of space and time!".<sup>54</sup> This is the ultimate 'blasphemy' (=473).

99 is the number of ChBLI LIDH, 'the pangs of childbirth', which well describes the release of the Loogs from the 'slime encased' Egg of Lam. 99 is also DMNH, 'dunghill', 'river'. DM shows the nature of the slime, the river of blood that bears the qliphoth on the lunar current. That this is an accurate interpretation is shown by the words TITHIVN, 'Infernal Abode of Geburah', and 'Pit', both valued at 99. It is also, however, the number of 'the Vault of Heaven', 'an inner chamber', 'wedlock', 'nuptial', which equates the foregoing concepts with the vault or womb of Isis.

It should be noted that 339 is a permutation of 393, the Supreme Goddess of the Seven Stars, *Sefekh*, intimately associated with Taht

<sup>48</sup> See *Pistis Sophia* (tr. Horner), p.xl.

<sup>49</sup> In the sense of outrage.

<sup>50</sup>  $30+70+70+3+60$ .

<sup>51</sup>  $30+70+70+3+300$ .

<sup>52</sup> Cf. *Coph Nia* (AL.III.72).

<sup>53</sup> See *Genesis* (Wood).

<sup>54</sup> *The Lurker at the Threshold* (Lovecraft/Derleth).

and Daäth. Sefekh's planetary vehicle is Venus whose astroglyph is evident in the Sigil of Aossic. It denotes a secret door<sup>55</sup> or gateway. One value of Aossic, 397, minus the 'door', equates with 393<sup>56</sup> which is also the number of 'rainbow', the spectrum of kalas connected with the extradimensional metamorphoses previously noted. Furthermore, 393 enumerates Soatomogo or Zotomogo,<sup>57</sup> "Son of Him whom even Dagon and the Deep Ones served", a form of the sea-devil worshipped throughout the Pacific Islands. Zotomogo is a form of Sothmogg, a variant of the name used in Ponape (Carolines).<sup>58</sup>

There is an alternative interpretation of Loogs which, although far-fetched, may be legitimately investigated since it is typical of the paronomasia traditionally used by qabalists. In modern times the name Bela is associated with that of the actor who epitomized the Vampire Force in the screen version of Bram Stoker's *Dracula*. Bela Loogs, or Lugs, approximates too nearly to Bela Lugosi to be overlooked.<sup>59</sup> Lugos is the name of the place in which Lugosi was born. As a scion of one of the oldest families in Hungary he, more than anyone, was particularly appropriate to the part.

The characters  $\text{L} \text{G}$  between the L and the G<sup>60</sup> may be interpreted as the Serpent Force and the Eyes emblematic of the ophidian phases of the Double Current. LG, 33, is the number of Bal (Bel or Bela), a further confirmation of the foregoing. It is also the number of the ultimate degree of Scottish Freemasonry, the emblem of which is a double-headed eagle. The serial number, 187, enumerates LNQBH, 'a female' (eagle), and Bes Kol, a form of Bes Qul, already investigated.

The "spectres" of IV.34 (188) have a harmless appearance - two sightless eyes - but their blood (represented by the serpentine glyph)

<sup>55</sup> Daleth, meaning 'a door' is the sacred letter of Venus. Its number is 4.

<sup>56</sup> See *Nightside of Eden* (Grant), pp.167-8.

<sup>57</sup> See *The Disciples of Cthulhu* [Carter], p.149. Note remarks on Ponape, *supra*, in re. IAO-OAL.

<sup>58</sup> *Ibid.*

<sup>59</sup> When Lugosi appeared in the rôle on stage in London in 1951, I discovered that he not only identified himself with the entity he had personified so many times, he also expressed admiration for Crowley's Magick. Whether for the book or for the man was not clear.

<sup>60</sup> LG = 33, the number of the verse!

is "devastating". The priestess asleep, or unawakened, is sometimes glyphed as 'sightless'. To her blood is attributed a threefold dimension according as to whether it flows from the eye or from the mouth.<sup>61</sup> The former secretes the colourless (kala-less) ichor of the Void; the latter secretes its (lunar) blood and the fertilized Egg "in slime encased". The slime congealed by the Call of verses IV.28, 29, releases the Loogs, the Logos, the Lost Word.

The term 'devastating' means, literally, 'of the vast, or waste', 'laying waste'; it is cognate in this primary sense with the Hebrew *léolahm*, 'unto the Ages'. The meaning of the verse therefore seems to be that by imbibing, or in some way ingesting, the spectral blood of the Loogs, admission is gained to the Great Waste or Void.<sup>62</sup>

The next verse, IV.35 (189) reveals the Loogs as stealers in the wake-world of the Magician's forces. The Loogs cannot dream because they are themselves the fabric of dream. They are forever endeavouring to suck into their world material energy sufficient to facilitate their manifestation in human waking consciousness. Or, an alternative possibility, they immediately transform into Loogs the energy of the magician's waking consciousness. From the latter's point of view the operation is tantamount to possession. 35 is the number of LH, 'vital force', 'vigour'. It is the result of 7 x 5, which describes qabalistically the power<sup>63</sup> of the Ancient Ones.<sup>64</sup> 35 is the sum of AGLA, the initials of a sentence meaning 'To Thee be the Power of the Ages (or Aeons)'.<sup>65</sup> The serial number of the verse is that of SBA DSBIN, 'the Ancient among the ancient'.

The magician is then exhorted to "constrain the Thumb", to withhold the phallic force "until the Night of Isis falls". There is here an intimation of the formula of karezza. The Night of Isis, as the verse number indicates, is the Dark Circle of her hidden presence. 36 is the number denoted by the pentagram,<sup>66</sup> the Star of Woman (*shakti*), and of the Tibetan *Lha*, the 'gods' or Great Old

<sup>61</sup> So, there are not two eyes but two aspects of One Eye, and a mouth.

<sup>62</sup> Note that 'Kadath of the Cold Waste' (*Necronomicon*) is a form of Hadith or Set. According to witch-lore the Devil's sperm is cold as ice.

<sup>63</sup> Power = shakti = woman, whose number is 5.

<sup>64</sup> I.e., the Gods; *netzer* (the gods) = 7.

<sup>65</sup> Ateh Gibor Léolahm Adonai.

<sup>66</sup> 36, the number of degrees of each angle of the regular pentagram.

Ones. It also signifies the IGIGI.<sup>67</sup> The serial number suggests that the Night of Isis may equate with QTz, 'the end', 'the appointed time'; with NOLM, 'hidden'; and with LNPL, 'to fall'.<sup>68</sup> TZLO (190) also signifies 'a fall'.

Outside, obsession lurks. Within the Star is the "residue of Bliss upon the parapet of Vith". This is enigmatic. The fact that verse 40 refers to a claw suggests a bird of the vulture/eagle class perched upon the parapet in the mudra described as "Pose Bel-Aossic". This is the posture of the Self in the Bliss of exuding its own essence; in magical terms, the ectoplasm of manifestation.<sup>69</sup> The mechanics of the formula is then described. The verse number, 42, is that of AMA, the 'dark' or unenlightened Mother. The present rite is therefore performed by the priestess. The serial number, that of TzVQ (196), supports this interpretation; it means 'to pour or make liquid', albeit it seems at variance with the traditional formula which is auto-erotic. Total exhaustion is the required condition; the Sigil then "glows like the Pyramid of Vith". Within the pyramid the Deep Ones dream. The serial number, 198, is that of *Koph*, which may identify it with the "Force of Coph Nia",<sup>70</sup> the sigil of Aossic, and the pyramid of Vith. It may be further significant that the serial number of the 'Coph Nia' verse is the number of Panape. *Pan* is a form of Lemuria, and *ape* suggests the Coph or Kaf-ape type of non-human<sup>71</sup> speech. Moreover, Ponape is the terrestrial location nearest to the ocean gate of the Deep Ones. 217 is a number of ΣΗΘ (Seth), as also of ChRDH, 'terror', 'fear', which, as inspired by Them in terrestrial creatures, constitutes the food of the Great Old Ones. Furthermore, the verse number of AL, 72, is that of La-ma, 'the Superior or Higher One', a Tibetan equivalent of the Sanskrit *uttara*, 'beyond', 'outside'. *Lama* therefore signifies the One from Beyond, or Outside; again linking this Wisdom of S'iba with the Lama of Léng.

<sup>67</sup> See chapter 7.

<sup>68</sup> Cf. "the fall of the Great Equinox", AL.III.34.

<sup>69</sup> Cf. the formula described in the Egyptian creation legend recorded in the *Papyrus of Nes Amnu* (tr. Budge).

<sup>70</sup> AL.III.72.

<sup>71</sup> I.e., alien.

The circle of light, [IV.45 (199)], is an exhalation from the central O of the sigil, which is on the point of exploding with the stars of Isis. The lengthening Tower leans *away* from the Gulf (O). This is a reference to the phallic glyph which, together with the Cypher, forms I and O; the Self ('I') and its Object (O) separating in the reificatory process of birth. The basilisk spirals, represented in the sigil by the esses, are here identified with Ixaxaar, the ophidian formula for evoking the qliphoth<sup>72</sup> crowned by the crescent of the waning moon. The sigil, 'forgotten' deliberately for purposes of the Supreme Rite, is recalled only in the "bliss of non-mobile Becoming". "From darkness to Darkness" [IV.51 (205)] recalls the Scottish oracle, *Asakai Dasu* ('the Darkness is undying'). 51, which appears in verse 51 (205), is a number associated with the Lost Continent, Lemuria, Ponapé, and cognate concepts frequently associated with 'Evil'. 51 is also the vibration *Hâm*, which has been described as the root mantra of the Great Old Ones, of Lam and the 'lama' complex. But 51 also equals *Maat*, and this equation shows the nature of this 'Evil' in its reflex *Taam*, the 'Accursed food'<sup>73</sup> of the Sorcerers. 51 enumerates Azazel who, according to the *Book of Enoch*, was one of the angels who lay with the daughters of men. He was also one of the 'Watchers' said to have corrupted the human race "by imparting to man mysterious knowledge which it was not good for man to know", a reference to the Forbidden Wisdom of which this *Wisdom of S'iba* is, in a sense, a resumé forming a practical grimoire of traffic with alien entities.

The serial number, 205, is the sum of the letters OTO + KLU (Kutulu), which points directly at the terrestrial instrument of the Outer Ones, particularly of Cthulhu. It is also the number of the word OMPEHDA (AL.III.54) which has not yet been fully interpreted; and of 'penis', the mundane vehicle of the Force of Coph Nia glyphed in the Sigil of Aossic.

<sup>72</sup> Its number is 333 = Choronzon. The formula involves the use of the Hexecontalitho, or 'Sixtystone'. See Solinus, quoted in Machen's *The Novel of the Black Seal*.

<sup>73</sup> I.e., of lunar provenance. This expression identifies the Darkness, *Asakai* (93) - cf. *Akasa*, Black Egg - with the formula of Aivaz (93) as reverberating through LAM (71 = *Dasu*), the type of the Undead or Undying One.



Ra-Thek<sup>74</sup> is  $201+425=626$ , or  $201+905=1106$ . 626 is the number of Melkizedek,<sup>75</sup> and of Attaum, the twin-angel who revealed the dual Gnosis<sup>76</sup> to the Prophet Mani. Attaum is also 66, the 'mystic number of the Qliphoth', and of the Great Work. 1106 is SHRRVTh, the 'imagination',<sup>77</sup> and MThN<sup>78</sup> HTH VRH, 'the giving of the Law'.

The Sigil seals "the Outer Sphere of Mauve beyond which swarm the Children of Isis". The verse number, 50, is the letter *Nun*. *Nun* means 'a fish', emblem of the Deep Ones. In the Tarot, *Nun* is associated with the mysteries of Change, which in its ultimate form appears to terrestrials as disappearance or death. The mystery of death comports a change of dimension, as when UFOs vanish beyond the spectrum comprehended by the organs of sense. 50 is the number of gates of the City of the Pyramids (Binah), beyond or above the Abyss. The doctrine refers to the return of Man to his starry home by means of Shekinah (shakti). The first gate is in matter and is the vulva, and the last gate is in God (the Outer One). This Gate is in Saturn (Binah), so that contact with the Outside and with the Outer Ones, which, by reflex, are the Inner or Deep Ones, is established in or through shakti as Shekinah. This is the rationale of sexual magick. Rabbinical lore avers that Moses failed to open the 50th gate because he had ceased to live with his wife. The union of the Yod and the Hé ( $10 \times 5 = 50$ ) resulted in 5 lights which gave birth (like the space-egg) to the 50 Gates of Supreme Lights. It is said that it was owing to the evil Samael that Moses was able to enter 49 Gates only.<sup>79</sup> 50 is also the number of IM, 'the Sea', abode of the Deep Ones. Again, the 50 hot days<sup>80</sup> ascribed to Set are an analogue of the blasting heat reported in connection with the

<sup>74</sup> Cf. Thok, reflex of Koth.

<sup>75</sup> See Vallée for details of the significance of this concept in connection with UFOs, etc.

<sup>76</sup> Double Wand of Power, Double Current, etc., symbolized by the number 11.

<sup>77</sup> See *Images & Oracles of Austin Osman Spare* (Grant) for the rôle of this faculty in the lore of sigils and sentient symbols.

<sup>78</sup> Cf. the Sanskrit *maithuna*, 'sexual congress': the mechanism of 'the giving of the law', or the law governing sexual magick.

<sup>79</sup> Samael typifies the dark phase of the priestess, and this, perhaps, explains why Moses ceased to cohabit with his shakti. See *The Holy Kabbalah* (Waite), pp.281, 390.

<sup>80</sup> The Khamsin, or desert wind, the atmospheric vehicle of Set.

proximity of UFOs. 50 is also the cycle or 'period' of Sirius 'B', the dark star typifying the 'infinitely small, atomic point', Hadit or Set. The number 51 has already been discussed. 52 is the number of the fertilised Mother, i.e., the priestess awake and active in the aethyrs or magical circles. The serial number, 206, denotes DBR, the 'Word of Power', 'the Gateway of the World of Light', also 'a cloud'.<sup>81</sup>

The law and aim of this magick involves congress with the priestess (shakti/shekinah), not via earthly love, which comprehends the  $7 \times 7$  (49) Gates, but via 'love under will' (93), which goes beyond, to the 50th Gate which opens on to the City of the Pyramids.<sup>82</sup>

IV.52 (206): The Sigil "seals the Outer Sphere of Mauve". Beyond the Mauve Zone swarm the Children of Isis.

IBA = 13, the number of Unity, and, by reflex, 31, the number of LA (Not). This seals the Wisdom of S'iba in the blood of the Moon, whose number is 13. The word IBA means 'He shall come'. It is a metathesis of BIA, 'force', 'power' (shakti). 'He' refers to the Old One, Aossic. The letters IBA are the initials of Ilyarun-Bel-Aossic.

Note that the globes or shells of Yog-Sothoth are 13 in number, and that the sign for invoking them includes Olyarum (a form of Ilyarun). Yog Sothoth is both the Gate and the Guardian of the Gate. One of the numbers of Olyarum is 352 which, as AVR MOLH, 'the Exalted Light', is an apt description of the transplutonic radiance associated with the Star of Nu Isis. And here again we encounter the symbolism of the nose, for 352 is the number of ARK APIM, 'long of nose', a title of the Supreme God. It is also the number of *Tono NALLAMA*. *Tono Nalema*, or *Tono Nalama* is known as the 'Eye Star', the Dark Eye of Set being implied. Note the presence in the name of the ubiquitous Lam. The symbolism is enhanced by 352 being the valuation of 'H' OΔOΞ, 'The Way', the precise meaning of Lam. Furthermore, 352 renders 'Satalia', the 'black hole' discussed in connection with a previous verse. Another revealing equation is: NU (56) + Isis (140) + Babalon (156) = 352!, which unequivocally associates these concepts with the rites of the

<sup>81</sup> Mention of clouds appears frequently in accounts of UFO sightings, and in some Tibetan texts the cloud is synonymous with alien presence.

<sup>82</sup> See comment on verse 50.

*Vama Marg*,<sup>83</sup> and the worship of the Goddess (Nu Isis/S'lba). This cosmic connection is shown again in BRQIM (352), 'lightning', the influence from Outside. There is also an equation with QBRIM (352), 'grave-vaults', indicating a further connection with the necromantic formula of Léng. The *Ashemu* (352), according to the *Book of the Dead*, are 'the gods in material forms', which suggests that this magick brings down to earth, or manifests, the Outer Ones.

An alternative enumeration of Olyarum is 912, the number of *Restau*, 'the tomb'. There is an allusion in the *Book of the Dead* to "the worms which are in Restau which lived upon the bodies ... and fed upon their blood". The reference is to the Serpents guarding the corridors in the Kingdom of Sokar; in magical terms, the use of the Ophidian Current in connection with the Tunnels of Set. 912 is the number of Prometheus, the 'hollow reed' (masculine form of Koth, the 'Hollow One') who brought down fire from heaven; the lightning from Outside.

<sup>83</sup> The path involving the magical use of Woman; sometimes known as the Left Hand Path.

## Glossary



[(Th) after a word denotes a special affinity with the Thelemic or 93 Current; e.g. *Agapé* (Gr/Th) signifies that *Agapé* is a Greek word having Thelemic connotations.]

Ar : Arabic term

Ch : Chaldaean

Eg : Egyptian

Gr : Greek

(Note: Many Egyptian god-names are given in their usually accepted Greek forms and are not therefore classified etymologically.)

Heb : Hebrew

Nec : A word associated with the *Necronomicon Gnosis*.

Skt : Sanskrit

S : S'lbaic

Th : Thelemic

(All terms are glossed with particular reference to the Typhonian Tradition).

*A.:A.:* : See *Argenteum Astrum*. The initials AA = 11, or 2, denoting the Double Current, or Double Wand of Power.

*Aahti* (Eg): The votaries of the Stellar Wisdom Tradition. See *Maati*, *Menati*.

*Ablis*: Anagram of *Silba*. See *S'lba*.

*Abyss*: A technical designation of the solution of continuity which exists between the Supernals and the Infernals in the qabalistic system of the Tree of Life. The subject is too complex for a glossary and should be studied in its fullness in these trilogies and in the works of Aleister Crowley.

*Advaita* (Skt): The state of non-duality in which the world-play does not exist as such. See *Dvaita*.

*Agapé* (Gr/Th): The word means 'love'. Together with *Thelema*, ('will'), agapé constitutes the dual formula of 'love under will', which expresses the formula of the 93 Current. Both *Agapé* and *Thelema* = 93.

*Aiwaz* (Th): Aiwaz adds up to 93. See *Aiwass*.

*Aiwass* (Th): The 'Angel' or 'minister' of *Hoor-paar-Kraat*. In the form of *Aiwass*, *Aiwaz* (93) adds up to 418, the number of the *Great Work*.

*AL* (Ch/Th): God, Existence. The Great Old One, *par excellence*. Also the abbreviated title of *The Book of the Law* used throughout these trilogies.

*Almala* (S): A motto of Frater Aossic. A formula of the 'daughter', or priestess, in her magnetic sleep on the borderland between existence (AL) and non-existence (LA).

*Anatma* (Skt): Selfless, the Not-Self. The supreme realisation *via* Buddhism, equivalent to the dissolution of personal consciousness in its impersonal ground or substratum. See *Abyss*.

*Anatta*: The Pali equivalent of *Anatma*.

*Ancient Ones* (Nec): See *Great Old Ones*.

*Aossic* (S): A Great Old One. His Sigil, and therefore His formula, is described in *The Wisdom of S'Ilba*. His Name, which contains the formula for evoking the *Children of Isis* has been adopted by the present Head of the O.T.O. - Aossic-Aiwass, 718, a number which combines with the Supreme Goddess, 393, to produce 1111, the Double Eleven, and to open the 22 (11 x 2) *Tunnels of Set*.

*Aossic-Aiwass, 718* (S): See *Aossic*.

*Apep* (Eg): See *Ophidian Current*.

*Ardhamatra* (Skt): A form of the *Chandrabindu*.

*Argenteum Astrum* (Th): The A.:A.:. The Silver Star is the name of the Order which reflects through Sirius (the Silver Star) the influence from Outside, or Beyond. The terrestrial structure of the Order is described by Crowley in *One Star in Sight*, (*Magick*, pp.325-338).

*Asana* (Skt): A yogic term meaning 'seat', 'posture'.

*Avaris* (Gr): Name of the last cult-centre of the Typhonians in Egypt. Seat of the *Hekshus*.

*Ayoga* (Skt): The yoga of disidentification. The dissolution of the false union (yoga) of the ego and the Self. The former is an appearance (phenomenal), the latter is Reality (Noumenon).

*Babalon* (Th): See *Qliphoth*.

*Bindu* (Skt): Seed, spermatozoön. The infinitely small or atomic point. Equivalent to the notion of *Hadit* in the metaphysics of *Thelema*.

*Book of the Law, The (Liber AL vel Legis)*: Originally known as *Liber L*, and, later, as *Liber AL*. The transmission from Aiwass received by Crowley in Cairo (1904) via Soror Ouarda, his bride, Rose Kelly. *The Book of the Law* forms the basic grimoire of *Thelema*, and of the 93 Current as manifest in the Aeon of Horus.

*Brahshtha Yogin* (Skt): One who falls from the path of yoga.

*Chandrabindu* (Skt): Lit. 'moon-seed'. The materialising of the creative spanda (vibration) via the lunar current. Chandrabindu appears as the lunar crescent and dot in the root-mantra, OM: ॐ

*Chandrakala* (Skt): The Moon-kala or 'perfume' of the *suvasini*.

*Children of Isis* (S): The star-spawn of the transplutonic power-zone, Isis. (See *Wisdom of S'Ilba*).

*Cthulhu* (Nec): The squid-like abnormality that lies dreaming in the sunken city of R'lyeh, waiting to gain, in alliance with the Outer Ones, repossession of the planet Earth. Cthulhu is Lord of the Deep Ones. (See the works of H.P.Lovecraft).

*Deep Ones, The* (Nec): Denizens of the *Abyss*, represented as marine monsters, the ocean typifying the subconsciousness. (See *Cthulhu*).

*Dharma* (Skt): Will, Principle, True Nature of a thing.

- Dikpalas* (Skt): Guardians of Space.
- Digambaras* (Skt): Lit. the 'space-clad ones', sometimes misleadingly translated the 'naked ones'.
- Digpalas* (Skt): See *Dikpalas*.
- Disk, Winged*: See *space-capsule*.
- Double Current*: The astrograph of Aquarius ♒ represents the double current of Horus/Maat as it flows through the Double Wand of Power (*shakti*). See A.: A.:
- Dvaita* (Skt): The state of duality in which the world-play appears to exist. See *Advaita*.
- Eblis*: See *Ablis, Iblis*.
- Energy-spectre(s)*: Subconscious reflexes objectivised as non-terrestrial entities. See *space-capsules*.
- Forgotten Ones*: Entities projected from the subconsciousness by the power of magick. They appear in the waking and dream states in shapes consonant with the *dharma* of the magician. The Forgotten Ones can therefore appear as the *Great Old Ones*, the *Outer Ones*, the *Deep Ones*; or just plain human beings.
- Great Old Ones* (Nec): Also known as the Ancient Ones. They are the hidden powers ruling this planet at the present time. The spells for communicating with Them are concealed in grimoires such as the *Necronomicon*, the *Book of the Law*, and the *Wisdom of S'Ilba*. The emissaries of the Old Ones are usually nameless, but members of Their race delegated to traffic with terrestrials have appeared to specially prepared individuals (Al Hazred, Crowley, Austin Spare, etc), for purposes of communicating certain keys to the Outer Gateways.
- Great White Brotherhood*: See *Argenteum Astrum*. White is a synonym for silver.
- Great Work*: The transmutation of the First Matter (Earth) into the Ultimate Light (gold) of Cosmic Consciousness. The true Al-chemy is effected by means of the *Typhonian Current* in its Thelemic, Ophidian, and Draconian forms. The 'number' of the Great Work, 418, is also that of *Aiwass*, who transmitted to Crowley *The Book of the Law*.
- Hadit* (Eg/Th): The 'infinitely small atomic point' (Crowley); the *bindu*. Its analogue in physiology is the spermatazoön; in physics,

- the world of the micro-particle. Hadit is the reflex of *Nuit*, whose mass is infinitely great. The Cult of Hadit concerns the science of elementary particles; that of *Nuit*, astronomy and the stars of infinite space. Had is *Set*, a form of *Hoor-paar-Kraat*, the silent, hidden, infinitely minute one; the dwarf god.
- Harpocrates* (Gr/Th): See *Hoor-paar-Kraat*.
- Hek* (Eg): The Dark God; also known as Kek, Kak, Hak; The God below the horizon, sometimes called, in consequence, the headless god. A primitive name of *Hoor-paar-Kraat*.
- Hekshus* (or Hyksos): Votaries of *Hek*.
- Hoor-paar-Kraat* (Eg/Th): The Dwarf or Silent God 'crippled in his lower members', i.e. the type of the impubescent babe, and the 'headless' god. He is the dark twin or shadow of Horus. *Aiwass* describes himself, in AL, as a 'minister of Hoor-paar-Kraat'.
- Horus*: The Greek name for the Egyptian *Har*, or 'child'. The male *har* is the 'heir' of the gods. The name was later embodied in the word *Pharaohs*. The 'Gods' were feminine first, and the male child originally represented the son of the Mother, according to the Stellar Tradition. Horus represents the solar line in the later myths and is therefore seen as being in constant conflict with the earlier type. This conflict, or the idea of it, arose from a misunderstanding of the earlier Tradition by others long post-dating it.
- Hyksos*: See *Hekshus*. The votaries of Horus as *Hoor-paar-Kraat*, the primal type of the Old Ones in the Stellar or Typhonian Tradition.
- Iblis*: The Devil of the Arabs. See *Ablis, Eblis, Silba*.
- Ilyaos* (S): A combination of Ilyarun and Aossic, the feminine and masculine forms of the *Double Current* transmitting to Earth the influence of *S'Ilba*.
- Ilyarun* (S): The name of an Outer One who figures prominently in the Forbidden Wisdom. In the *Necronomicon*, Olyaram is part of a spell for evoking *Yog-Sothoth*. The African Olyorun is probably cognate with Ilyarun.
- Isis*: The Greek form of Ast, the Egyptian Goddess whose name means the 'throne', 'seat', or 'fundament'. Her stellar

- representative is Sothis, or Sirius, through which she refracts the energies of her transplutonic source, *Nu Isis*.
- Kak, Kok (Eg)*: See *Hek, Hekshus*.
- Kali*: Hindu goddess of Time and period, she gave her name to the kalendar and to the kalas that make up the periods of time marked off by her physical almanac. Kali is regarded as a goddess of destruction or dissolution because Time dissolves in the undifferentiated ocean of noumenal consciousness the variety of phenomena.
- Kaula Circle*: The Magical Circle of the Goddess Kali in the form of a flower or lotus typical of the feminine emblem of source and of the gateway of ultimate dissolution. The fullest blossoming of the lotus, or circle, is attended by 43 *Suvasinis*. Its mysteries have been expounded in *Cults of the Shadow* (Grant). The *Moon-Circle* is a cognate glyph.
- Kia*: A term used in *Zos Kia Cultus* to denote the 'Atmospheric I', or Cosmic Consciousness. Its emblem is the vulture because, like Time, it devours all things.
- Koth (Nec)*: A Tower seen by dreamers on the threshold of sleep. It is the first Pylon before the Tunnels of Set. According to Lovecraft, Koth has a sign "that dreamers see fixed above the archway of a certain black tower standing alone in the twilight ..." (See *The Case of Charles Dexter Ward*).
- Kumbhaka (Skt)*: Retention of breath during the cycle of *pranayama*.
- LA (Th)*: 'Non-existence', 'Not'. The reflex of *AL*, 'Being', 'God'.
- Lam (Th)*: A Tibetan term meaning 'The Way'. The doctrine relating to this entity is too complex for inclusion in a glossary. It may be studied in detail throughout these trilogies. See in particular, *Outside the Circles of Time*, and *Hecate's Fountain*.
- Lamal*: A palindrome denoting the formula of *Lam* inclusive of *AL, MA, LA*. (See also *Almalal*). These three letters contain a key to the mysteries of the aeons of Horus (*AL*), Maat (*MA*), and Zain (or Set) (*LA*).
- Lambika yoga (Skt)*: A highly specialised form of union or yoga involving the tongue, the magical instrument of *Maat*.
- Liber AL vel Legis (Th)*: See *Book of the Law, The*.

- Lila (Skt)*: World-Play. The illusion of existence, or appearances (i.e. phenomena), and of non-existence, conceived as a play of consciousness.
- LVX*: A Gnostic term signifying the Light of Consciousness. See *Nox*.
- Ma (Egn)*: The daughter-aspect of the Mother (*Maat*), being the formula of the priestess in her magical or magnetic sleep. The virgin or unawakened one.
- Maat*: Goddess of the Scales. She balances with her Sword (*Zain*) the aeons of Horus and Set. The Aeon of *Maat*, adumbrated in *Liber AL*, is not a positive aeon, but, as Truth or Reality, the substratum of all aeons. When the Balance is disturbed, i.e., when phenomena are regarded as 'real', she brings devastation with her sword, and nightmare. When perfect equipoise is achieved her sword is the keen and glittering blade of true discrimination which distinguishes the unreal from the real, the phenomenal from the Noumenal. This is true knowledge, *Jnana*, or *Gnosis*.
- Maati*: See *Menati*.
- Madhyamaka (Skt)*: A metaphysic formulated by Nagarjuna in the 2nd century A.D. It is characterized by adherence to no particular standpoint, and its power to overthrow all points of view that are based on phenomenal reasoning (i.e. viewpoints pertaining only to the waking state, which includes all empirical sciences, organised religions, philosophies, etc). These viewpoints are demolished by the *Madhyamaka* in and by his own frames of reference. *Madhyamaka* therefore establishes the central doctrine of true Awakening or Enlightenment. It is, in an historic sense, a peculiarly Buddhist system.
- Madhyamika (Skt)*: An adherent of the *Madhyamaka* School of metaphysics.
- Mallow Zone*: See *Mauve Zone*.
- Mantra (Skt)*: Word of Power. The dynamic, vibratory equivalent of the *yantra*.
- Maskim (Ch)*: The Maskim have been defined as reflexes of the 7 Planetary Spirits, but in their earliest mythology these were

- preceded by the 7 Lights or Spirits of Typhon. The Maskim are their reflexes.
- Mauve Zone (S):** The belt which rings the *Abyss*. Its symbol is the swamp, and its substance the marsh effluvia in which are reflected the qliphoth of the Ancient Ones back of the Tree of Life. The subject is highly complex; see, in particular, *Nightside of Eden*, and *Hecate's Fountain*.
- Mauve Zone Magick:** A manipulation of the magnetic emanations of the *Mauve Zone* which activates phenomena peculiar to that zone. See *Tangential Tantrums*.
- Menati (Eg):** Another name for the Typhonians, who added the lunar component to the rites of the *Aabti* and *Maati* (see *Maat*). All three currents were considered 'unclean' by the sun-oriented cults.
- Meon (Heb):** 'The Heavenly Habitation', a punning euphemism for the vulva. According to Inman, the Beth-Baal-Meon was a temple of lascivious rites. The connection with the Ma-Ion (See *Cults of the Shadow*, ch.8) is via the metaphysical meaning of the term Meon, which denotes the Habitation of the Outer Ones, back of the Tree of Life. It is an expression used by Black Snake Cultists to denote Universe 'B', the reflex of Universe 'A', the 'known' universe. *Meon* means a 'dwelling' or 'habitation'.
- Mezla (Heb):** The influence from Kether, the first power-zone of the Tree of Life. As Kether represents the Plutonic power-zone, so Mezla represents the channel of transmission from Outside. Its number, 78, is a number of *Aiwaz*.
- Moon Circle:** See *Kaula Circle*.
- Neith:** The Goddess of Infinite Space. Neith, as 'Neither-Neither' is the type of the Gods as the Net or the *Neter*. She is neither male nor female, but neuter; neither *Samsara* nor *Nirvana*.
- Neter (Eg):** The Gods. Their symbol is the Neter Sign or Axe (7), the figure 7 typical of the Seven Stars of the Great Bear, the first gods of light in heaven. These gods are neither male nor female, but neuter. Their emanations are female and male as Typhon and Set. See *Neith*.
- New Isis Lodge:** A cell of the O.T.O. founded by Kenneth Grant in 1955. It functioned for seven years, during which time were

- received the transplutonic transmissions of which the *Wisdom of S'iba* is foremost. Also during this seven years, the magick of the *Mauve Zone* was developed, and the O.T.O. was re-aligned with the Typhonian Cultus of the Outer Ones. The *Typhonian Trilogies* are based ultimately upon the Workings of New Isis Lodge.
- Nirvana (Skt):** The cessation of the play of Consciousness known as *Samsara*, of which Nirvana is the reflex. Both *Nirvana* and *Samsara* are conceptualisations; neither of them is real.
- Nox:** A Gnostic term signifying the Night of Time. The reflex of *Lux*.
- Nu-Isis (S):** The transplutonic power-zone which radiates, or projects, via *Sirius (Set)*, the *Children of Isis*.
- Nuit, Nuith (Eg):** See *Neith*.
- Ophidian Current:** The magical current of energy controlled by Apep (Eg.), the Fire Snake in its downward or materializing mode.
- Ordo Templi Orientis (O.T.O.):** The Order of the Templars of the East. The ancient Order of Templars committed to the doctrines of the Holy Graal. It was revived in the present century by an Austrian Adept, Karl Kellner, who died in 1905. He was followed by Theodor Reuss, until Aleister Crowley took over the Order c.1912. After Crowley's death in 1947 there was an hiatus during which the Order's affairs were directed by its Treasurer Karl Germer until, in 1955, Kenneth Grant assumed leadership.
- O.T.O.:** See *Ordo Templi Orientis*.
- Otz Chiim (Heb):** *The Tree of Life*. See Diagram.
- Outer Ones (Nec):** Utterly near Beings typified by vastly remote and transplutonic entities, the methods of whose evocation are contained in grimoires such as *Dzyan*, *Liber AL*, the *Necronomicon*, *Wisdom of S'iba*, and other texts.
- Prana (Skt):** The vital force, symbolized by the breath.
- Pranava (Skt):** OM (AUM), the seed- or root-mantra of Creation. The glyph ॐ contains the *chandrabindu*, and resembles the number 30 which, in the most ancient mysteries, denoted Totality, Completion, One Moon or Full Circle.
- Pranayama (Skt):** Control of the vital force, *prana*. *Yama* is the Lord of Death. The word therefore implies the ultimate cessation

- of thought, for thought and breath are interrelated. This cessation (death), consciously achieved, bestows liberation from phenomenal bondage and the consequent illusion of existence.
- Puraka* (Skt): The inflowing breath. See *Kumbhaka*, *Rechaka*.
- Qliphoth* (Heb): Plural form of *Qlipha*, 'an harlot', a 'strange woman'. A type of the alien or Outer Ones. The term denotes also the shells or shades of the dead, i.e., those from the Other Side, with whom congress, as with the 'strange woman', was considered dangerous. Her archetype is Babalon, the whore being symbolic of 'Outside'.
- Ra-Hoor-Khuit* (Eg/Th): The active, positive aspect of Horus, as *Hoor-paar-Kraat* is the negative. RHK projects (centrifugal); HPK absorbs (centripetal).
- Rechaka* (Skt): The outflowing breath. See *Puraka*.
- Rhan-Tegoth* (Nec): A Great Old One associated by Lovecraft with the Cold Waste beyond Kadath.
- Samsara* (Skt): The play of Consciousness that appears as the World. The complement of *Nirvana*.
- Satan*: The name derives from African roots, 'sut' meaning 'black', and 'an', 'a dog', 'jackal' (and where the type is registered farther north, 'a wolf'). The Dark God of Egypt, twin of the bright Horus, was known as Set or Sut, the word for blackness, whence our word 'soot'. Set-An, or Set-Anubis, was the earliest form of Set-Horus, the god of the Double Star, Sothis or Sirius, the Dog-Star. Set-An combined in one image the black bird of Set, and the golden jackal of the Desert; the dark and bright twins. The Christians moralised and Set-An became the Adverse or Opposite One, making Set 'evil', and Horus 'good'. In the earliest (i.e. the Typhonian) phase of the symbolism the 'An' was the lunar kaf-ape or cynocephalous, the sacred dog-faced baboon of the primal Mysteries. Hence, the ape, the black-bird, the dog, etc., became, and still are, for Christians satanic zootypes of the principle of evil.
- Saturn*: The planetary representative of Set-Typhon, or *Satan*.
- Sephira*, *Sephiroth* (Heb): The ten sephiroth and the twenty-two paths form the basis of the Tree of Life (see Plate 17). Each sephira is a power zone through which the influences from

- Outside stream through Kether (the First power-zone) and form the twenty-two paths. The reflexes of the paths form the scales of the Serpent of the *Qliphoth* which bores its way through the *Tunnels of Set*. (See *Nightside of Eden*).
- Set*: The dark shadow or twin of the bright god, Horus, the God of Fire. See *Satan*.
- Shakti* (Skt): 'Power', 'Energy'. Usually represented in the form of a woman or a goddess. In her virgin form she denotes the unawakened or sleeping state of the senses, the *sine qua non* of the super-sensual potential necessary to genuine magical activity.
- Shekinah* (Heb): The Virgin of the Qabalists. The word is cognate with the Hindu conception of *shakti*, which denotes the dynamic aspect of Shiva (i.e. Consciousness).
- Silba* (S): Phonetic form of *S'lba*.
- S'lba* (S): The Self. Source of the Wisdom of the Stellar Tradition as epitomized in the *Wisdom of S'lba*.
- Silence*: The fourth power of the Sphinx. Typified in ancient Egypt by the dumb or Wordless Child, *Hoor-paar-Kraat*, seated on a lotus with his thumb or forefinger pressed to his mouth.
- Silver Star*, *The Order of the*: (See *Argenteum Astrum*, and *Sirius*).
- Sirius*: The stellar representative of *Set*. Sirius, or Sothis, is the Silver Star of Isis, and the focus of the transplutonic Influence from Outside, the Current of which informs the A.:A.: and the O.T.O.
- Space-capsule*: The Winged Disk which bears from the Outer Ones the seed of Isis. Also known as vitality-globule.
- Suvasini* (Skt): Lit. 'sweet smelling woman'. The priestess participating in the rites of the *Kaula Circle*.
- Tangential Tantrums* (S): An expression coined by Kenneth Grant to denote unexpected and unpredictable phenomena resulting, tangentially, from *Mauve Zone Magick*. (See *Hecate's Fountain*). *S'lba*, the grimoire of this Magick, has been described as a *Tangential Tantra*.
- Tantra* (Skt): A received or transmitted teaching frequently in the form of a dialogue between a god and his *shakti*.
- Thelema* (Gr/Th): Will. The doctrine of Thelema expounded by Aleister Crowley, sometimes referred to as the 93 Current

- because it was received from Aiwaz, whose number is 93, and concerns the sexo-magical formula of love and will, both of which words (in Greek) add up to 93. See *Aiwass*, *Agapé*.
- Tunnels of Set*: Not to be confused with the paths back of the Tree of Life, of which the Tunnels are the ultimate reflexes. See *Nightside of Eden* (Grant), Pt.II, for a description of the tunnels, and means of evoking their hidden denizens.
- Typhon*: The Mother of Set and the most ancient Goddess. She is represented by the Seven Stars of Ursa Major.
- Typhonian Current*: The Stellar Energy that informs the Typhonian Tradition which had its terrestrial origins in Africa, and attained full flower in the Dark Dynasties of Ancient Egypt.
- Typhonian Tradition*: See *The Magical Revival* (Grant), where the subject is treated in detail. This Tradition is identical with the Stellar Gnosis expressed in the *Wisdom of S'Ilba*. See *Typhonian Current*.
- Vever*: A term used in Voodoo to denote a magical diagram, or sigil of a god. It is the equivalent of the Hindu *yantra*.
- Vitality-globule*: See *Space-capsule*.
- Viveka* (Skt): Spiritual discrimination. The faculty that enables the aspirant to distinguish the real from the unreal, the noumenal from the phenomenal, the Self from the ego.
- Voltigeur*: The Vaultor, or Leaper, of the paths back of the Tree of Life. A term introduced by Michael Bertiaux. See *Cults of the Shadow* (Grant).
- Yantra* (Skt): The lineal equivalent of a mantra ('word of power'), and of a *tantra* (magical transmission). The Supreme Yantra is the Sri Yantra, or Sri Chakra, which delineates the body of the Goddess and conceals in its network of interlacing and inter-crossing vectors of force the secret bodily centres utilised in Her worship. See *Cults of the Shadow* (Grant), and *Beyond the Mauve Zone* (Grant; forthcoming).
- Yoga* (Skt): Union, or identification with Pure Being. The word is frequently used to denote various means by which the state of yoga may be achieved.

- Yog-Sothoth* (Nec): The Gate, and the Guardian of the Gate. The name has affinities with *Yuggoth* and with Sothis (see *Satan*), or Set-Isis.
- Yuggoth* (Nec): Name given to Pluto as a type of the outermost planet and guardian of the known Universe. Beyond, lie the transplutonic forces of *Nu-Isis*.
- Zain* (Heb): The seventh letter of the Magical Alphabet. It means 'a sword'. Zain is a loaded term in the Typhonian Gnosis and should be studied in the light of the trilogies. See particularly, *Outside the Circles of Time* (Grant).
- Zos*: A term coined by Austin Osman Spare to denote 'the body considered as a whole'. See *Images & Oracles of Austin Osman Spare* (Grant).
- Zos Kia Cultus*: The Cult of the Zos and the *Kia*, founded c.1952 by Austin Osman Spare and Kenneth Grant.



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